

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **TENTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 191-194

**PLANET OF THE OOD,
THE SONTARAN STRATAGEM/THE POISON SKY,
THE DOCTOR'S DAUGHTER AND THE UNICORN AND THE WASP**





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VOLUME 58

STORIES 191-194



'ONE OF THE BEST
DOCTOR/COMPANION PAIRINGS
IN THE HISTORY OF
THE SHOW.'

Welcome

Cards on the table: *The Unicorn and the Wasp* [2008 – see page 122] is my favourite episode of *Doctor Who*'s post-2005 run. It's a pitch-perfect 45 minutes of TV, a love letter to a supreme author of crime fiction, wrapped up in one of the series' rompiest of adventures.

Some might find the more comedic tone of *The Unicorn and the Wasp* a little off-putting, but it's a reminder that among the scares and drama and monsters, *Doctor Who* is fun. The Doctor is an intrinsically funny character – both peculiar and ha-ha in equal measure – and it feels right that the series occasionally makes forays into the broader realm of comedy.

This approach is a throwback to the 1960s when stories like *The Romans* [1965 – see Volume 4] were pitched with a deliberate comedy flourish. The First Doctor and Vicki getting into an overtly slapstick fight with a mute assassin can be placed side by side with Donna attempting to guess the desperate needs of a poisoned Tenth Doctor through the medium of mime. It's daft, but *Doctor Who*

is daft, and it's good to revel in that from time to time. It's something that script editor Douglas Adams realised in the late 1970s; that by injecting a knowing wit and acknowledgement of *Doctor Who*'s absurdities, it doesn't render it any less exciting or terrifying.

It's astonishing to realise that although *The Unicorn and the Wasp* was broadcast halfway through the 2008 series, it was the first story to be made. David Tennant and Catherine Tate nail it from the first scene, their chemistry and rapport a joy to witness. Much of the success of the 2008 run is down to their partnership, creating one of the best Doctor/companion pairings in the history of the show.

Catherine Tate made Donna one of the most vividly real companions to step into the TARDIS. She plays comedy, tragedy and drama with equal skill. Whether that's her nonplussed reaction to walking on an alien world for the first time in *Planet of the Ood* [2008 – see page 6], whacking Sontarans on the back of the neck with a mallet in *The Sontaran Stratagem/The Poison Sky* [2008 – see page 40] or urging the Doctor to give Jenny a chance in *The Doctor's Daughter* [2008 – see page 88], she plays every scene with aplomb.

So in this issue of *Doctor Who – The Complete History*, let's celebrate the Doctor-Donna. Their song was soon to come to an end, as every song must end, but the wind and the ice and the snow would carry their names forever.

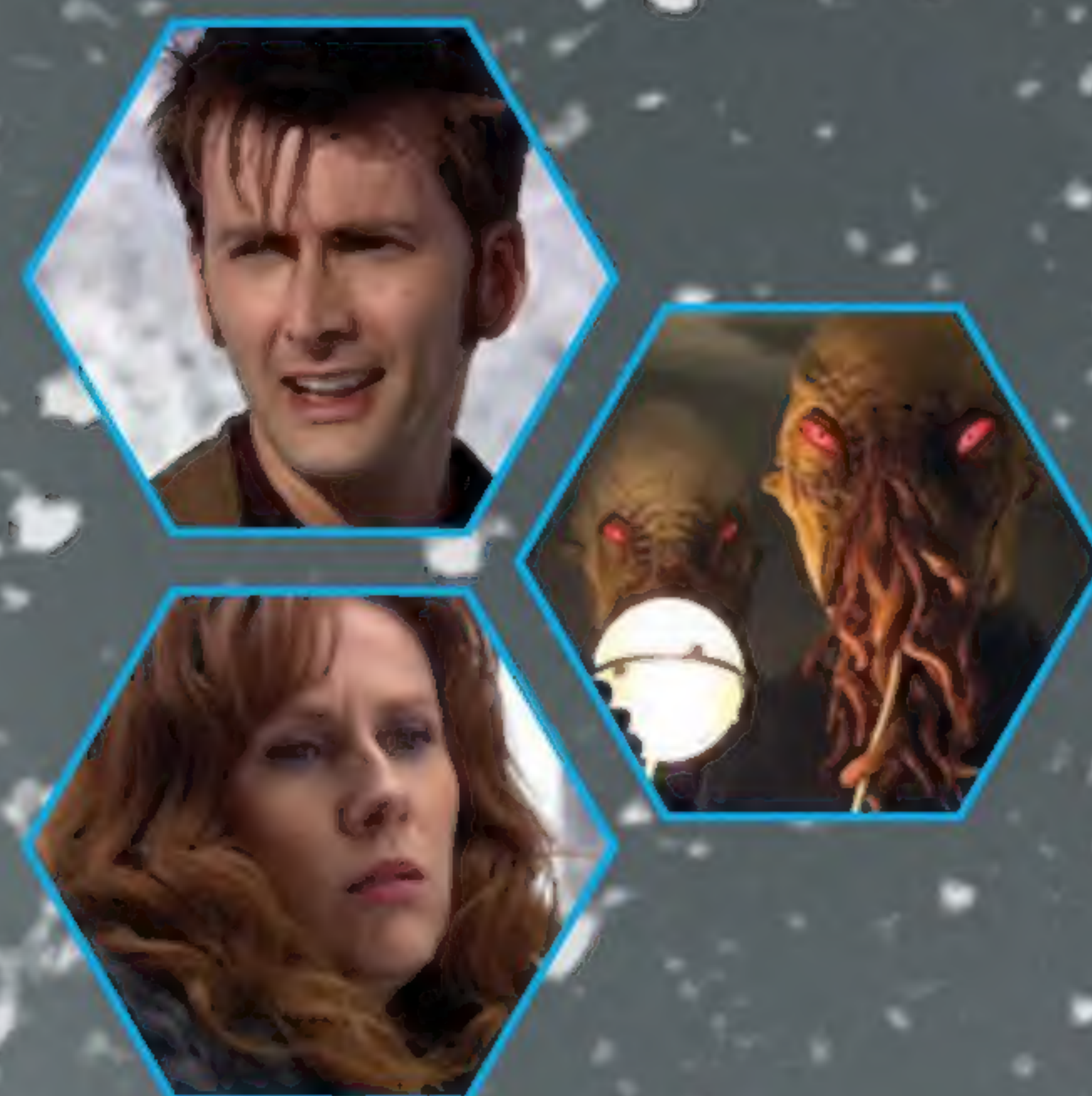
And no, Donna. There's no Noddy...

Mark Wright – Editor



Left:
The Doctor and Donna –
partners
in crime.





PLANET OF THE OOD

▶ STORY 191

The Doctor takes Donna to the Ood-Sphere in the forty-second century. There, they encounter savage, red-eyed Ood and discover the horrible truth behind the work of the sinister conglomerate Ood Operations.





THE OOD

STORY 191

'PLANET OF THE OOD
EXPLAINS HOW THE OOD
BECAME ENSLAVED BY HUMANITY.'

Introduction

Many would argue that you could never really top the Ood's part in *The Impossible Planet/The Satan Pit* [2006 – see Volume 53] – where they were servants of the Devil. *Planet of the Ood*, however, is *their* story. Thereafter, they only played a peripheral role in *The End of Time* [2009/10 – see Volume 62] and *The Doctor's Wife* [2010 – see Volume 67].

Planet of the Ood explains how the Ood became enslaved by humanity. Of course, slavery has cropped up many times in *Doctor Who* over the years. More often than not, it's evil alien races enslaving others, but there are plenty of examples of our own race having slaves. The First Doctor's companions Ian and Barbara were sold as slaves in *The Romans* [1965 – see Volume 4]; Solicitor Grey was dealing in slaves in *The Highlanders* [1966/7 – see Volume 9]. Humanity also enslaves other species such as the Tharils in *Warriors' Gate* [1981 – see Volume 33] and the Vervoids [*The Trial of a Time Lord*, 1986 – see Volume 42].

In *The Impossible Planet* the Ood were presented as 'natural slaves'. The Doctor's companion Rose was told that if they don't serve others they "just pine away and die". She didn't seem entirely convinced by this explanation, and she was right to be sceptical. In *Planet of the Ood*, we discovered that these creatures have effectively been lobotomised to make them subservient to humanity.

The idea of a race that is happy to serve, however, would resurface in later series. In *The God Complex* [2011 – see Volume 69] we met Gibbis from the planet Tivoli.



He was a more comic creation – his species are professional surrenderers and welcome being oppressed by a series of alien aggressors. Another Tivolian, Prentis, cropped up in *Before the Flood* [2015] and explained that they deserve to be enslaved because they're so annoying.

The Ood, however, are a rather more tragic proposition. In the end, a group of activists called Friends of the Ood helped liberate them. The Doctor and Donna did very little to influence events in this story, but perhaps it was reassuring that it was humanity itself that fought to undo a terrible wrong that it had perpetrated.

Once freed from any constraints, the Ood predicted (in an unhelpfully elliptical manner) the resolution of *The Stolen Earth/Journey's End* [2008 – see Volume 60] and the ultimate fate of the Tenth Doctor himself. ■

Above: Amy Pond meets the Tivolian Gibbis in *The God Complex*.

STORY

A businessman called Bartle reviews the latest advertisement for Ood servants. Then he is killed by his Ood: “Have a nice day.” [1]

The TARDIS lands on a wintry world, where a rocket soars over the Doctor and Donna’s heads.

Solana, the head of marketing, and the new head of Ood management, Doctor Ryder, welcome Bartle’s superior, Halpen, to the Ood Operations complex. Halpen reviews footage of Bartle’s death, which Ryder attributes to ‘red eye’, a form of Ood infection. An Ood brings Halpen his hair tonic.

The Doctor and Donna find an Ood half-buried in the snow. It says, “The circle must be broken,” before dying. [2]

They join a party of Ood buyers and are welcomed to the Ood-Sphere by Solana. An alarm sounds as a rabid red-eyed Ood escapes from captivity.

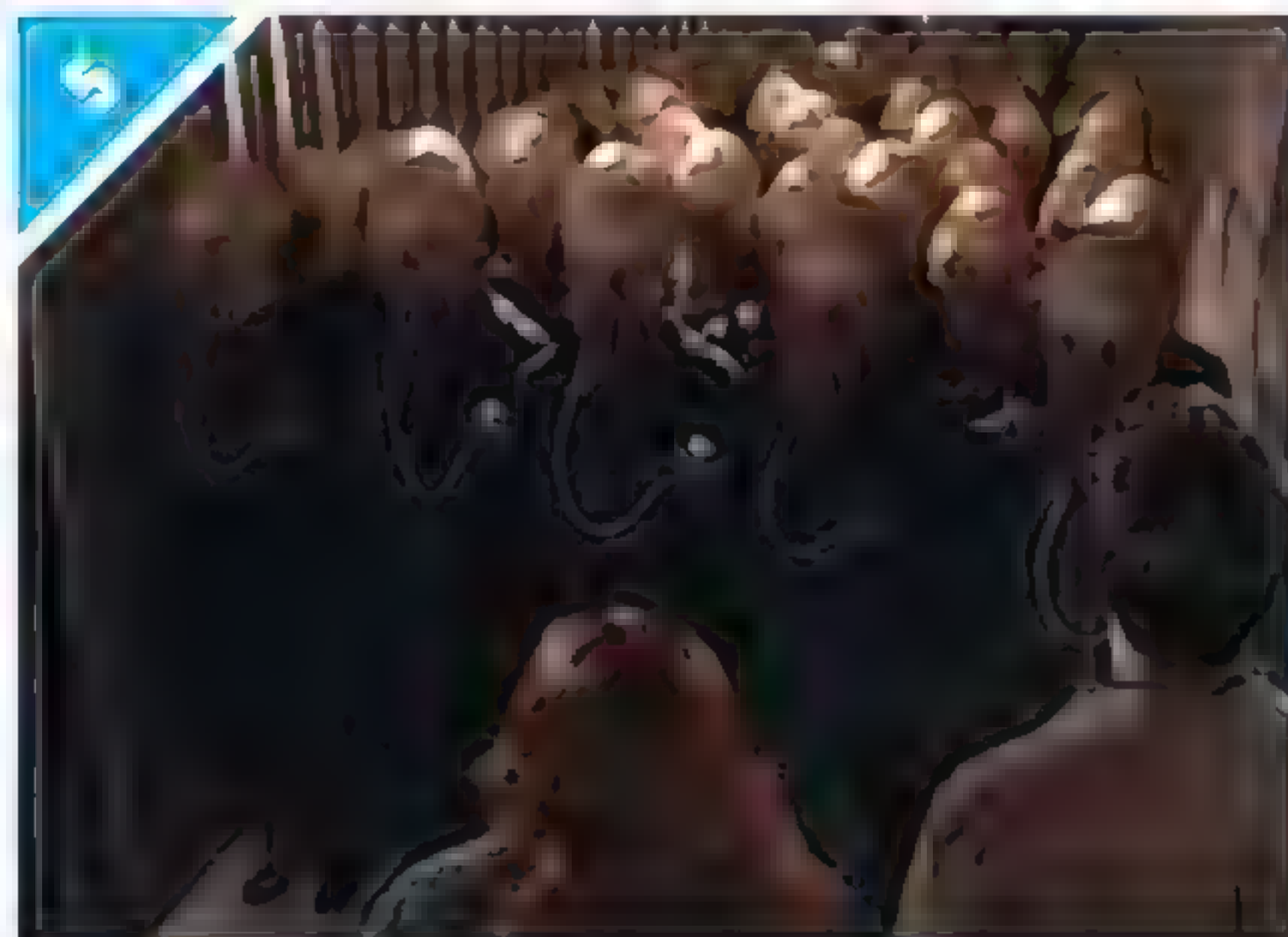
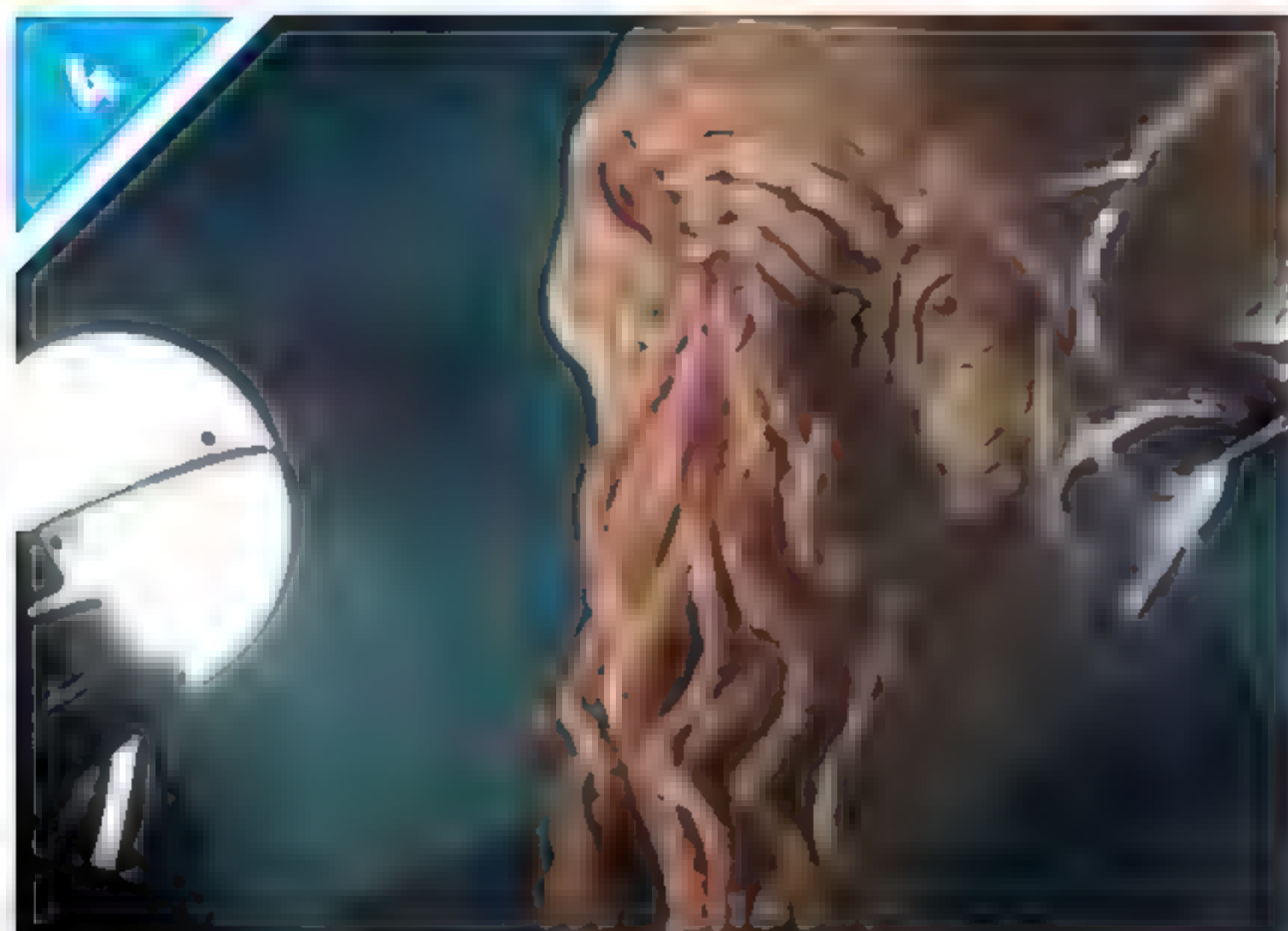
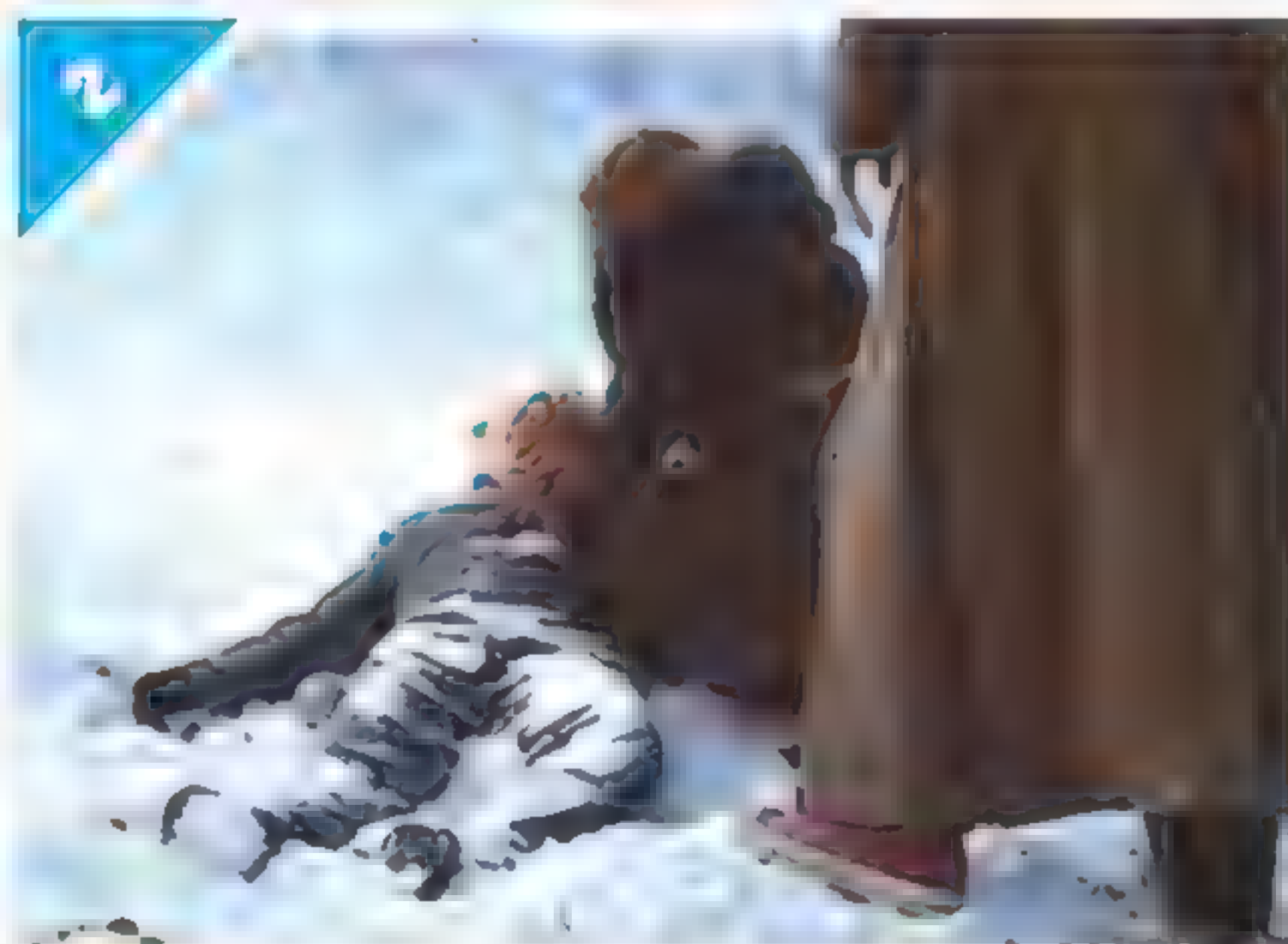
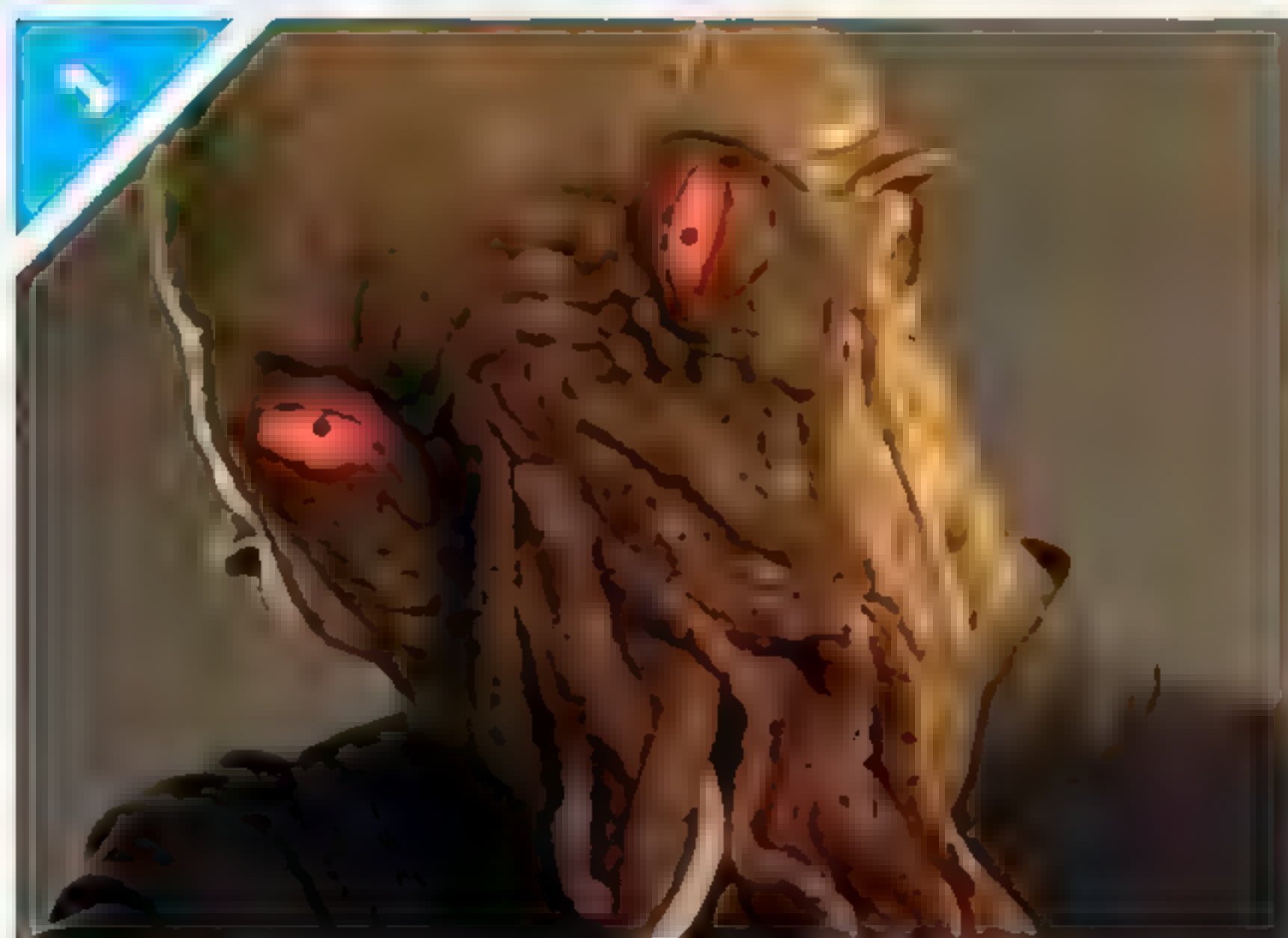
A group of guards, led by a man called Kess, capture it. [3]

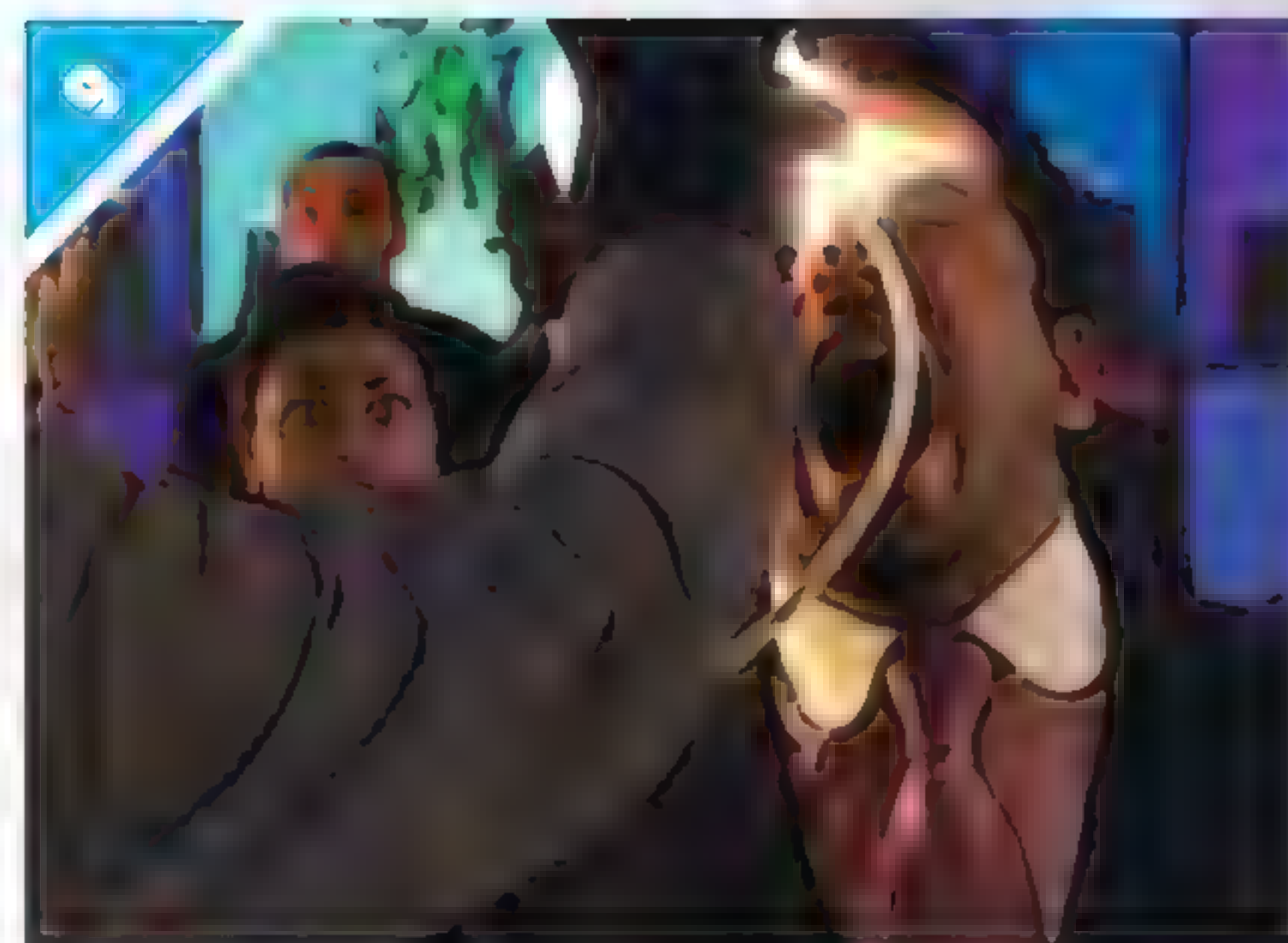
The Doctor learns they are in the year 4126. The Second Great and Bountiful Human Empire stretches across three galaxies – but is dotted with Ood distribution centres.

Ryder and Halpen examine the red-eyed Ood, and ask the supreme Ood, Ood Sigma, if it has seen this before. “We look to you for answers,” it replies. [4] Ryder thinks the problem may lie in Warehouse 15 and they go to check. The warehouse contains something that creates a terrible stench. Ryder checks that the barrier that is encircling it is intact.

The Doctor and Donna enter a warehouse where Ood are packed into shipping containers. [5] The Doctor asks them about the circle and they reply, “The circle must be broken so that we can sing.”

Kess spots the Doctor and Donna. He catches Donna and locks her in a





container, while the Doctor dodges a crane claw. [6] Then Solana arrives and tells Kess that Halpen wants them alive.

Kess orders the guards to unlock the container holding Donna. She runs out – and the Ood start electrocuting the guards with their translation balls. [7]

The Doctor and Donna enter Ood Conversion where they find some unprocessed Ood huddled together in a cage. They are singing telepathically; the Doctor enables Donna to hear the song. [8]

The Doctor and Donna are captured and brought to Halpen in his office. He accuses them of being Friends of the Ood activists. He contacts Kess, who is preparing to gas the ‘infected’ Ood.

In the press area, Solana asks the Ood to withdraw, but instead their eyes turn red and they start killing the buyers. [9] Solana runs outside and tells the guards to shoot to kill, before an Ood kills her.

The Ood overpower Kess and lock him in the warehouse as the gas is released.

Halpen leaves the Doctor and Donna chained up in his office. Three Ood walk in and the Doctor and Donna manage to convince them that they are friends. [10]

Halpen and Ryder run to Warehouse 15. Once there, Halpen starts placing explosives around the ‘thing’. Ood Sigma leads the Doctor and Donna to the warehouse, and they see its contents – a giant brain, the telepathic centre of the Ood mind. Ryder explains that he has been lowering the power of the barrier to help it break out; he is a member of Friends of the Ood! Halpen throws him to his death, then Ood Sigma offers Halpen some of his hair tonic. It’s not poison – it has been turning Halpen into an Ood! [11] The Doctor deactivates the explosives and switches off the barrier, so the Ood can share their song.

The Doctor and Donna say farewell to the Ood. Ood Sigma says their children will sing of “the Doctor-Donna”. [12]


Pre-production

"There's a lot that we don't know about the Ood. It's nice to bring back an old monster that's actually one of the new monsters," Russell T Davies told *Doctor Who Magazine*.

"Bottom line is: I love them. I wanted them back. And that's that."

The Ood seemed to have been popular monsters with both the creative team of *Doctor Who* and the public when they appeared in *The Impossible Planet/The Satan*

Pit [2006 - see Volume 53]. Davies had already contemplated bringing them back once before, suggesting during planning that there could be a consignment of black-market Ood hidden in the hold of the *SS Icarus* (later the *SS Pentallian*) in the episode 42 [2007 - see Volume 55]. The remote calmness and alien silence made the race seem very enigmatic to Davies. The race had been introduced as mildly telepathic, identical aliens who were always happy to serve - but little or nothing was



'THERE'S A LOT
THAT WE DON'T KNOW
ABOUT THE OOD...'

known about their background, and the executive producer felt that there was more to be explained about them.

The new story would also be a satire about business methods, this time looking at the ideas of marketing techniques, battery farms, service industries and sweat shops in other countries, a status quo supported by a hungry consumer society who cared little about where their product came from. The Doctor and his companion would find themselves confronted with

Ood now being bred and shipped across the galaxy as slaves, with all the moral implications that entailed. The tale would be one of liberation of an oppressed race, one which were used as slaves because they were cheaper than automation.

The presence of the Ood in a new story suggested a forty-second-century chronological setting as with *The Impossible Planet/The Satan Pit* and 42. As for the physical setting, there was a striking locale which was a staple ingredient of the

PLANET OF THE OOD



Above:
"Snow! Oh, real
snow. Proper
snow at last."

science-fiction genre that the revived series had not yet ventured into and seemed practical to achieve. "An ice planet is one of the things I've always wanted to do," Davies told *Doctor Who Confidential*. For a while, he considered making this one of the first two-part stories lined up for the 2008 series, but then realised that the idea was better the simpler it was structured, and plans for a slice of the narrative to be devoted to searching for a giant brain in underground caves was dropped.

Davies explained his requirements for the episode on *Doctor Who Confidential*: "I wanted the Ood, I wanted ice planets and I wanted humans as slave traders." The story appeared on the series breakdown document on Tuesday 20 February 2007 as *Planet of the Ood* and would include a CGI ice world and CGI Ood brain along with a scene of a man transforming into an Ood.

The writer receiving this assignment was Keith Temple. Born in Newcastle, Temple had entered the television industry in documentaries, then moving into drama with work on *Emmerdale*, *Heartbeat*, *Casualty*, *EastEnders* and numerous other series. Keith's partner, Morag Bain, had

produced *Children's Ward* on which Davies had written in the early 1990s, so the showrunner was aware of Temple.

Temple had watched *Doctor Who* during the 1970s, coming up with his own stories for the show during childhood, and, in the summer of 2006, commented to his agent that he always wanted to write for the show. A copy of his latest project, the then unbroadcast *Angel Cake*, was sent to BBC Wales and the following week he was invited to meet the *Doctor Who* team for an initial discussion of a storyline. There was then a delay in arranging the fine details of the episode and slot, and it was some months before the BBC contacted Temple again to proceed with a script.

Temple was given the basic outline by Davies, and the writer was warned to avoid the trap of writing for *Doctor Who* as the show had been prior to its 2005 revival; his initial ideas had been the equivalent of compacting six 25-minute episodes into one 45-minute programme. He was also briefed on the new assistant, at this stage called Penny. The storyline required that – once again – the Ood should become possessed and hence dangerous, but for

a totally different reason to the influence of the Beast in *The Satan Pit*. Whereas before they had been a small component in the narrative, this time the story would depend on them. Russell T Davies also wanted to have something buried beneath the surface of the Ood homeworld which would be influencing them. The Ood reminded Temple of boxer dogs and he decided to play upon this to earn them sympathy from the audience. "It was a gift for a writer to work on their next story, because there were so many questions I wanted to answer," Temple told *Doctor Who Magazine*. "We're all born free: it's a basic right. Why would anyone willingly forego that right?" With help from script editor Lindsey Alford, the writer drew upon the idea that a creature with an exposed and vulnerable vital organ would have to be peaceful, since it would be impossible for them to engage in conflict without putting their own survival at risk; as such, the Natural Ood were shown to carry and protect their hind brains in their hands.

Another link back to the previous Ood story was discussed in the form of Ida Scott, the base science officer from *The Impossible Planet/The Satan Pit*, played by Claire Rushbrook. The writer's first

outline saw Ida arriving on the Ood-Sphere as part of a team investigating the treatment of Ood by a dubious group of humans, and then discovering that her father was mixed up with the slavers; Temple had picked up on Ida's reference to her mother in *The Satan Pit*, and conceived a back story where her father had abandoned her. As it turned out, Ida's father would be on the side of right, leading to an emotional journey for her. However, this scenario was dropped at an early stage, meaning that new characters and settings were developed for the script.

A different perspective

With the third draft of the script, Temple was informed that the character of Penny was being replaced by Donna Noble. The perspectives of the Doctor and Donna on the Ood helped to drive the dramatic dialogue. In his previous encounter, the Doctor had paid little attention to the background of the Ood – mainly due to the circumstances he found himself in – and his reacquaintance with them suddenly raised issues he had not considered. A different perspective was taken by Donna, who immediately displayed honest and sympathetic reactions. "Donna gives you a chance to experience the Ood as new," explained Davies, noting that new viewers could be introduced to the aliens through her eyes as she questioned things which the Doctor had taken for granted.

The Doctor-Donna relationship was an important aspect of the script, since it

Connections: Let it snow

▶ On emerging from the TARDIS, the Doctor was delighted to see 'proper snow' after the unnatural snow which fell over London during the last three Christmases in *The Christmas Invasion* [2005 – see Volume 51], *The Runaway Bride* [2006 – see Volume 54] and *Voyage of the Damned* [2007 – see Volume 57].



Left:
Just chilling
in the snow.



Connections: Devil you know

► The Doctor recounts parts of his last encounter with the Ood in *The Impossible Planet/The Satan Pit* [2006 – see Volume 53] to Donna, who is somewhat sceptical when she's told it was the Devil who dominated the minds of the Ood.



was planned that the Ood adventure would run second after her reintroduction to the series. Temple found that the character of Donna reminded him of his sister, and he took up Russell's challenge to write the new companion into the show's history, forming a strong relationship between the pair for the audience as Donna became unnerved by her first visit to an alien world.

For the Ood Operations premises, Temple was particularly inspired by the ICI petroleum refineries at Middlesbrough which looked grim during the day, but beautiful at night when illuminated. At first, Temple drew heavily for inspiration on the cruelty of battery farms, particularly one of the main UK turkey breeders, and had the Ood stored in cages rather than containers in early drafts. The rabid possession of the Ood was inspired by scenes from the 2002 post-apocalypse film *28 Days Later*. A sense of justice for the demise of all the evil characters was important; all had chances to avoid their fate. The ruthless businessman Halpen discussed using a "classic foot-and-mouth solution" to eliminate rabid Ood slaves; this related to the contagious cattle disease of which there had been an outbreak in the UK in summer 2001 (and indeed, a further outbreak was confirmed in early August, just before recording began on the episode). Halpen's transformation into an Ood was part of the initial premise, and in one draft Temple had the character shedding hair all over the place and ending up swathed in bandages and hidden behind sunglasses. The metamorphosis was carefully scripted so as not to depict blood or require disturbing sound effects.



During June 2007, *Planet of the Ood* was scheduled to be recorded along with *The Unicorn and the Wasp* [2008 – see page 122] in the second recording block of the new series. The director would be Graeme Harper, a veteran director of *Doctor Who* who had been an occasional crew member since 1966, graduating to directing with *The Caves of Androzani* [1984 – see Volume 39], made in 1983, and then returning to *Doctor Who* with four episodes comprising *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] and *Army of Ghosts/Doomsday* [2006 – see Volume 53]. Since recording 42 and *Utopia* [2007 – see Volume 56] for the 2007 series of *Doctor Who* at the start of the year, he had also helmed episodes of *The Sarah Jane Adventures* from May 2007 and was provisionally down to handle three further episodes of *Doctor Who* for screening in 2008.

Pre-production began on Monday 2 July, and the producer for this block was Susie Liggat, meaning the team could work in tandem with other crews, allowing



Phil Collinson to focus on the recording of the 2007 Christmas Special *Voyage of the Damned* [2007 – see Volume 57] and setting up the Italian visit set up for recording on *The Fires of Pompeii* [2008 – see Volume 57]. Liggat had worked with Harper as an assistant director on various episodes of *Doctor Who* from late 2005, and produced the first episode of *The Sarah Jane Adventures* in autumn 2006, before taking the producer's seat for *Human Nature/The Family of Blood* [2007 – see Volume 56] which was in parallel production in late 2007. Phil Collinson, meanwhile, would be the third executive producer for this episode. At the Tone Meeting for the episode, the name 'Ridley Scott' – the director behind landmark cinematic visions of an industrialised future such as 1979's *Alien* and 1982's *Blade Runner* – was given to the team as a focus for the episode's style.

Davies undertook some rewriting work on *Planet of the Ood* around Sunday 8 July, delivering these on Tuesday 10 July; he had added in the location of a cinema

for one of the Ood attack sequences and hoped that the venue which the BBC used for its press launches in Cardiff would be available.

The return of the Ood was announced by the BBC on Wednesday 25 July. "We're delighted the Ood are making a welcome return to *Doctor Who*," said Russell T Davies of *Planet of the Ood*. "They were last seen falling into a black hole back in Series Two and we think it's only fair for the viewers to find out what the Ood have to say for themselves! Donna is certainly in for a shock." The story about the episode, which would not hit the nation's screens until the following spring, was picked up by *The Times*, which ran the story *Ood aliens return to Doctor Who* the next day.

Left:
"Have a nice day."

Pop art

The shooting script was prepared on Tuesday 31 July. Of the characters in the script, Bartle, the sales and marketing manager, was outlined as 'an out of condition, middle aged sort'. Solana Mercurio was 'young, smart, efficient' while Dr Ryder was 'intense, a boffin' and CEO Klineman Halpen was introduced as a 'narcissistic preening sort'. 'Nasty piece of work' was the description used to sum up Commander Kess.

For the Ood advertisement that opened the episode, the shafts of light in the darkness were described as 'like the *Ali G* title sequence' in reference to the satirical Channel 4 programme *Da Ali G Show* which ran in 2000. In the executive office, it was noted that the 'walls [are] lined

Connections: Sphere talk

▶ The Doctor says he has been to this solar system before, years ago, and notes that the Sense-Sphere is located close to the Ood-Sphere. The Sense-Sphere is the homeworld of the Sensorites, as featured in *The Sensorites* [1964 – see Volume 3]. The appearance of the Sensorites was influential when designing the striking look of the Ood.



PLANET OF THE OOD

STORY 191

Right:

Concept art
for the Ood
by Peter
McKinstry.

with strong commercial Ood iconography; like Andy Warhol Ood prints', pointing the art department in the direction of the distinctive work of the 1960s American pop artist, such as his multi-coloured identical prints of actress Marilyn Monroe in 1962. When Halpen's spaceship passed above the newly arrived travellers, it was noted that this was like 'the 2.9 *Satan Pit* rockets' and to differentiate Ood Sigma from his fellows, it was indicated that this 'personal butler' to Halpen would be clad 'in a blue suit with a Greek sigma embossed on the pocket' and that 'Ood Sigma has a belt, with hip flask, to keep replenishing [Halpen's] drink wherever they are'. The comedy classic option for the Ood translator ball was a 'doh!' as uttered by cartoon character Homer Simpson in the Fox series *The Simpsons*. Halpen's comment that 'an Ood is for life' drew upon the slogan 'a dog is for life' used by the Dogs Trust to prevent the purchase of unwanted canine pets in the UK.

The Ood Cells where the rabid Ood was imprisoned was described as a ‘dark, industrial space; one wall lined with cages, like the Torchwood Vault’. The container warehouse referenced the end of the 1981 film *Raiders of the Lost Ark* when describing it as ‘as big as possible, like that last shot

Below:

Ood art,
inspired by
Andy Warhol.



of the *Indiana Jones* warehouse'; this was an image put forward by Davies. The 'huge metal four-pronged claw' was 'exactly like those amusement arcade grabbers, manoeuvring a claw to pick up a toy'. The noise of the Ood heard by the Doctor was 'like melodic whale song' building to 'ethereal voices, rising and falling, beautiful, but infinitely sad; sustained, plaintive minor chords' and the natural Ood found in the cages were 'dressed in rough, dirty tunics (like the 2.1 *New Earth* patients)'. This last note referred to the patients being treated in the hospital in the previous adventure *New Earth* [2006 – see Volume 51].

The location recce for the block began on Thursday 2 August, although the first episode into production would be *The Unicorn and the Wasp* and the initial focus was on this other script. There was then a production meeting on the afternoon of Friday 3 at the Blue Box Café at Upper Boat. The readthrough for both these episodes was held at the Upper Boat Meeting Room on the morning of Tuesday 7 August, with star David Tennant then departing to record interior scenes for *Voyage of the Damned*. By this time it had been decided that the second and third episodes of the series would swap positions



in broadcast order; the Ood story was a dark tale which was seen as undercutting the comedy expectations of Donna's character and as such was felt to work better if transmitted third. However, in production this instalment would continue to be referred to as Episode 2 with the Pompeii adventure known as Episode 3.

The main guest star for the episode as Halpen was Tim McInnerny, best known for various characters in the *Blackadder* comedy series but also shows such as *Spooks* and numerous stage roles. "I don't normally like playing guest roles in episodic television," the actor told *Doctor Who Magazine*. "But... this is *Doctor Who*. You've got to do *Doctor Who*!" In *Radio Times*, McInnerny explained that "having watched *Doctor Who* since the age of four, it's... a mark of respect that you're asked to be in it. And the reinvention of it in the last few years is brilliant." One of the stories which he had seen and admired was *The Impossible Planet/The Satan Pit*, and he had also found the Ood fascinating. Also in the cast was Ayesha Dharker, from series such as *Cutting It*, as Solana, with Paul Clayton, who had been the voice of Mergrass in the animated *Doctor Who* adventure *The Infinite*

Quest, as Mr Bartle. One of the sales reps was played by Tariq Jordan, the brother of Yasmin Paige who played Maria Jackson in *The Sarah Jane Adventures*.

Following the readthrough, pink page amendments were made to the script by Davies on Thursday 9 August covering Halpen's arrival on the Ood-Sphere; the Doctor and Donna gatecrashing the sales conference; Solana demonstrating the Ood translator variety package; Halpen's departure to see the rabid Ood; the alarm sounding for the Doctor and Donna in the container area; Donna being placed in the container; the Doctor asking Solana to help him; Halpen telling Kess to kill the rabid Ood; the Doctor discovering the Ood's hind brain; the start of the revolution; Halpen leaving the TARDIS duo prisoners in his office, and the climactic scenes in Warehouse 15.

Ood costumes

In preparation for the new episode, all the Ood costumes which had been on display to the public were removed from the various *Doctor Who* Up-Close exhibitions in Manchester, Cardiff and Lands End so that they could be used on the new episode. Neill Gorton at Millennium FX had crafted one new foam rubber animatronic head with more brow movement than the model seen in *The Impossible Planet/The Satan Pit* which would allow more authenticity if the features were kept in motion. The company also made the forebrains; these were cast in alginate from moulds made for the 1994 movie *Funny Man*. An Ood workshop was conducted by choreographer Ailsa Berk at Upper Boat on the morning of Friday 17 August in order to train the performers playing the aliens, and then to fit them with their costumes. ■

Left:

A bad day at the office for Solana Mercurio.





Production

With *The Unicorn and the Wasp* being the focus of the first weeks of recording, *Planet of the Ood* did not get underway at Upper Boat until Tuesday 21 August. Recording for the day began with scenes in the locked room for the Agatha Christie episode, after which work began on the Ood story with sequences in the sales reception room with Solana and the sales rep with

the assembled Ood turning nasty. As suggested in the script, the back-projection included the Warhol-style prints of the Ood, like the Marilyn images. A team from Millennium FX was present to furnish six Ood heads, one of which was the new animatronic head to be worn by regular *Doctor Who* monster performer, Paul Kasey, in all the prominent creature shots of the instalment; this was easy for Kasey to put on, but the internal mechanisms made it difficult for him to hear quiet dialogue



'A COMPANY CALLED SNOW BUSINESS TRANSFORMED AN AREA AT THE TOP OF THE QUARRY INTO THE SNOWSCAPE.'

and required him to be given a cue. Also recorded against black drapes were shots of Kasey's Ood for the opening advert, with work completed at 10.30pm.

Next morning, a recce departed from Upper Boat with the team looking at the lake near Llansannor where Any Effects would be pre-laying the snowy covering of the Ood-Sphere. Recording back at Upper Boat began at 10.30am with all the remaining sequences in the reception area recorded before 9.30pm. This was

Catherine Tate's first day on set with the Ood actors in full costume. "They're my favourite because they remind me of my cat," she told *Radio Times*.

On Thursday 23 August, ongoing concerns that Tennant would not be staying for the whole of the 2008 series were quashed when an interview with Russell T Davies in *Doctor Who Magazine* confirmed that the actor would be remaining for the entire run. "It was never even discussed that he might leave after

Connections: Bounty

▶ The year *Planet of the Ood* takes place in is specified as 4126, and this was the time of the Second Great and Bountiful Human Empire, as opposed to the Fourth Great and Bountiful Human Empire encountered by the Doctor in the year 200,000

during *The Long Game* [2005 - see Volume 49].

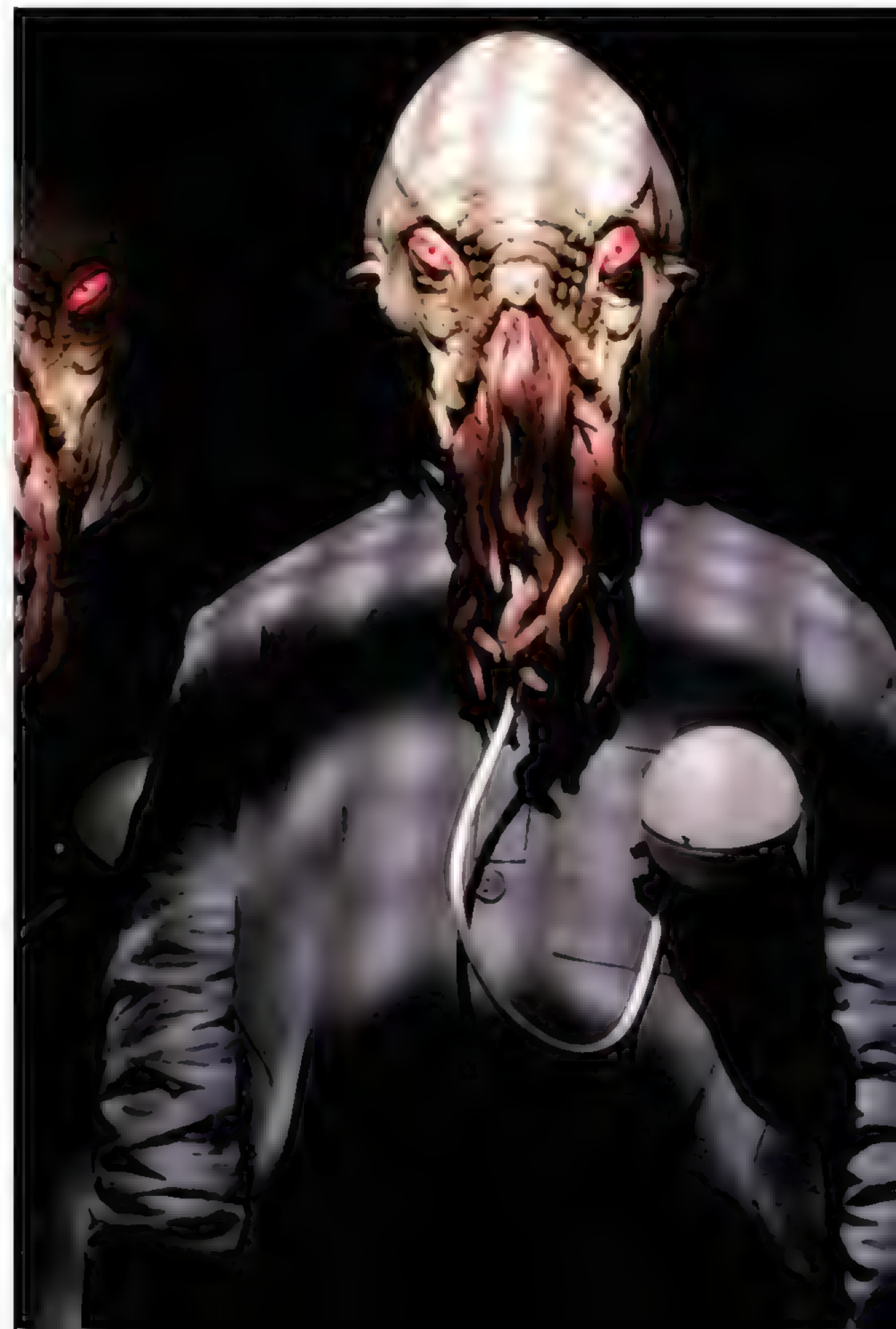


six episodes,” he explained. “That’s completely invented by the papers.” Meanwhile in Gwent, an ambitious recording from 10am to 8pm took place out at Trefil Quarry on the edge of the Brecon Beacons (the location of the Vogsphere for the movie version of *The Hitchhiker’s Guide to the Galaxy* and previously visited by Susie Liggit on *Our Mutual Friend* 10 years earlier), with *Doctor Who Confidential* present to capture the creation of the

frozen wilderness in which the TARDIS arrived. A company called Snow Business worked with Any Effects to transform an area at the top of the quarry into the snowscape, first spraying the terrain with water and then adding over this a layer of fine paper snow, which was quick and effective. Although the conditions on the Ood-Sphere were meant to be bitter, the crew was blessed with heavy sunshine and blue skies, which resulted in some of the team suffering from sunburn when the rays bounced back off the fake snow; David Tennant and Catherine Tate had to wear dark glasses between takes because of the glare. “It’s just one of the quirks of filming,” commented Tennant on *Doctor Who Confidential*. “Whenever you’re meant to be hot, it’s freezing cold. And whenever you’re meant to be cold, the sun is beating down on you.” The final sequence of the episode required all 12 Ood heads from Millennium FX, six of which were modified for the Natural Ood; the animatronic head was again donned by Paul Kasey as the expiring Ood Delta Fifty.

For the following day, Graeme Harper’s crew was observed not only by *Doctor*

Who Confidential but also Benjamin Cook of *Doctor Who Magazine* who took the opportunity to interview Catherine Tate, as did the *Confidential* team. The crew returned to RAF St Athan, whose facilities had previously been used by the BBC Wales crew on episodes such as *The Empty Child/The Doctor Dances* [2005 - see Volume 50] and *Army of Ghosts/Doomsday*. The Twin Peaks Hangar was used to record the action set piece in the container warehouse during which Donna was captured while the Doctor was pursued by the vast mechanical claw operated by Kess. “Edward [Thomas, the production designer] suggested that we get a load of containers and arrange them in a giant space,” explained Liggit on the commentary of the maze that the Doctor raced around. “So we hired 25 containers and used them as blocks.”



For some of the main shots with the Doctor in motion, the camera was mounted on a quad bike supplied by Bickers and driven by Steve Weekes; this allowed Tennant to run at speed rather than having to pace himself with a tracking camera rig and removed the need to lay track. Recording was scheduled for 8am to 6.40pm, and a technical recce of the Ood cells at the cement factory, which the team would be visiting, was also planned for lunchtime. Armourer Faujja Singh was present to instruct in the firing of the guards' weaponry, Abbi Collins kept a close eye on the practicalities of David Tennant's action sequence (which allowed the actor to perform his own stunt falls onto hidden crash mats), while Ailsa Berk continued working with the Ood artists to carefully plan their alien movements. Tim Barter and Dave Houghton from The Mill were

also present to work with Graeme Harper and ensure the location shots matched the rough CGI work that they had already prepared of the steel claw, and to show a demonstration version of their work to the team. The incredibly ambitious action sequence was completed on schedule within the day.

Concurrent with this work, Friday 24 saw a story circulating from sources such as BBC America that Harry Lloyd – a regular in *Robin Hood* who had appeared some months earlier in *Human Nature/The Family of Blood* – was to be the next star of *Doctor Who*. In fact the quotes cited by Russell T Davies – “That’s the next Doctor. Seriously. He’s so brilliant!” – had come from the pages of *Doctor Who Magazine*.

Ood Operations

On Saturday 25 August BBC One was named as Terrestrial Channel of the Year at the Edinburgh TV Festival and *Doctor Who* scooped the award for Best Programme. Phil Collinson commented that to receive the award “from young people coming into this industry is a particular honour” and that without the BBC, “*Doctor Who* would never be made, would never be so good and would never be so well supported.”

At the start of the following week, August Bank Holiday Monday saw the *Doctor Who* team back inside Twin Peaks for recording from 8am to 6.40pm on the remaining scenes set in the container warehouse.

All the scenes in the Ood cells with the sextet of Natural Ood discovered by the Doctor and Donna were recorded between 8am

Left:
The Ood are
revolving.

Connections: Vanishing bees

▶ Donna makes reference to all the bees disappearing from Earth. She made similar comments in *Partners in Crime* [2008 – see Volume 57], although when this story was made, the script for the 2008 series opener had not yet been written.



and 6.40pm on Tuesday 28 August at the premises of the Lafarge's Aberthaw Cement Works in Barry; this location near Cardiff airport was extremely visual and perfect for the concentration camp/workhouse milieu of Ood Operations. While working here, the cast had to take stringent safety precautions in the industrial environment, with suitable hard hats, boots and safety glasses. Meanwhile, when the *TV Times* was published that day, the *Grapevine* section of the listings magazine claimed that actress Joan Collins was lined up to play the Doctor's old Time Lord adversary the Rani in the new series – an erroneous story run by the *News of the World* a couple of weeks earlier.

Right:
A feral Ood attacks.

Doctor Who Confidential and a number of BBC guests dropped in on exterior recording at the cement works on Wednesday 29, finding that the landscape had been suitably dressed by Snow Business. Recording from 8am to 7pm covered the Doctor and Donna entering the 'Out of Bounds' area and entering the container warehouse – plus their later escape from the same building – followed by scenes of the Doctor and Donna being challenged by the guards, Solana's demise, Halpen surveying the battle in the compound, and the Doctor and Donna

bursting out of the factory into the carnage. There was then a move for the crew to record the shots of Halpen and Kess mistreating the Ood as seen by the Doctor and Donna, Halpen sending Sigma to join his own people and the Doctor wondering where Halpen had gone.

Ziggy Tardis for Doctor Who was *The Sun's* story on Thursday 30 August in which Gordon Smart stated that



60-year-old rock legend David Bowie was to play 'an evil abductor' in a 'two-part *Dr Who* special' for 2008 in which he would kidnap Agatha Christie. The story was subsequently denied by the musician's agents. However, there was bigger news intriguing *Doctor Who* fans when the Royal Shakespeare Company revealed its programme for 2008 and confirmed that David Tennant would be rejoining them – as rumoured the previous month in *Hello!* magazine – to take the lead in *Hamlet*.

This would be Tennant's first major stage work in four years and he was keen to return to this medium. However, it was the performance dates that sparked debate. *Hamlet* was set to run from Thursday 24 July to Saturday 15 November, while from Thursday 2 October, Tennant would also be appearing as Berowne in *Love's Labour's Lost*. Since *Doctor Who* normally entered production with its Christmas Special in July, clearly the plans for any 2009 series would be very different to the 2008 run...

Recording from 8am to 6.50pm on Thursday 30 August saw the BBC crew

Connections: Rebel, rebel

► The Doctor admits that he has a knack for having rebellions start around him, recalling numerous previous stories such as *The Sun Makers* [1977 - see Volume 27]

or *State of Decay* [1980 - see Volume 33].



back at Aberthaw. Work began on the scenes at the entrance to Warehouse 15, after which the camera team moved to another area for the exterior of the building containing the Ood cells. The end of the day was spent on more of the battle sequences at the episode's conclusion, covering Halpen's guard being attacked by an Ood; for this, Abbi Collins guided Paul Kasey in jumping two feet down onto the supporting artist while Graeme Harper commented, "Oh, the kids will love that!"

Snow Business was ready to clear up its icy work at Aberthaw on Friday 31 August when recording from 8am to 6.50pm covered scenes outside in the out of bounds area; this included scenes such as the Doctor asking Solana to help, the rabid Ood (played by Paul Kasey) being chased and cornered and the guards facing the Ood at the climax. At 2.40pm, David Tennant – accompanied by Julie Gardner – travelled up to Blackpool to turn on the city's famous £2.4 million illuminations which included a series of *Doctor Who* items

on the Golden Mile adjacent to the *Doctor Who* exhibition. Traffic was bad, and ultimately the actor needed a police escort to reach the city in time. Around 9.25pm, the switch-on from the rear of Coral Island was broadcast live on BBC Radio 2, towards the end of a show hosted by Dale Winton; *Granada News* also carried footage of the north-west event.

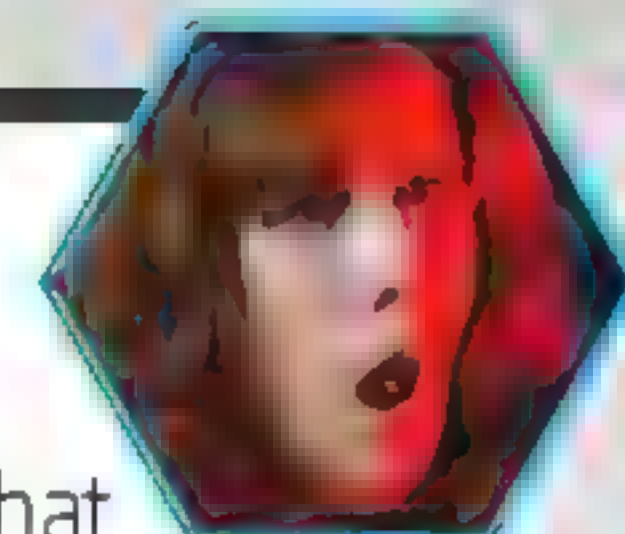
A Dalek turned up to try to stop Tennant performing his duties, Dale Winton seemed to believe that the actor played the Master in the series, and also spoke to McFly who had appeared in *The Sound of Drums* [2007 – see Volume 56] a couple of months earlier. Around 18,000 people turned up to the event in the northern seaside town.

Ood performers

The crew was back at base for Saturday 1 September, with two units at work from 8am to 5.25pm. Having helped the festivities all night in Lancashire, David Tennant was not required for the day, while Catherine Tate's single scene – of her trapped in the container with the Ood – was recorded first. Work then continued with the main unit on the set of Halpen's executive office for scenes with Halpen and Kess, as well as the death of Bartle in the pre-credits. The furniture and props for the office were inspired by the future visions of director Stanley Kubrick in the films *2001: A Space Odyssey* and *A Clockwork Orange*. Meanwhile, a second unit headed by Susie Liggat covered various insert shots and the Ood replication material for inside the container, while Abbi Collins supervised the stunt fall of Dr Ryder for

Connections: Whistling fan

▶ Donna comments that she learnt to whistle when she went to see East London club West Ham United play every Saturday, tying in with her comment about her father watching football in *The Fires of Pompeii* [2008 – see Volume 57].



Left: Mr Halpen, chief executive of Ood Operations.

Connections: Psychic and sonic

▶ As usual, the Doctor's psychic paper and sonic screwdriver are in use during *Planet of the Ood*. The sonic screwdriver first appeared in *Fury from the Deep* [1968 – see Volume 12], while the psychic paper was first used by the Doctor in *The End of the World* [2005 – see Volume 48].



his death scene, with Adrian Rawlins suspended on a wire above a greenscreen. The Ood performers – all identical in their costumes – had fun at Liggat's expense; as she recalled on the commentary, "I'd say, 'Where's Claudio [Laurini]?' and they'd all stand up going, 'I am Claudio,' 'I am Claudio,' 'I am Claudio'... they thought it was very funny."

Monday 3 September was the day that the BBC issued a statement to follow

up the Royal Shakespeare Company's announcement which would seem to have precluded Tennant's continuation with a full series of *Doctor Who*. 'After months of media speculation, the BBC can confirm that the BAFTA award-winning *Doctor Who* will return for a fifth series in spring 2010,' proclaimed the BBC. 'In 2009 *Doctor Who* will return with three Specials starring David Tennant, with head writer, Russell T Davies. The full-length fifth series will transmit in 2010.'

Over in Wales, the remaining scenes on the set of Halpen's office were recorded between 8am and 6pm on Monday 3, with Benjamin Cook in attendance for *Doctor Who Magazine*. The schedule was arranged so that David Tennant could be released by 4.30pm for an awards ceremony in London, so the final sequence of the day was that of Halpen and Ryder discussing Bartle's death, with a playback of the scene recorded two days earlier. Catherine Tate's partner Twig Clark and her young daughter Erin visited the set along with Kevin Brennan – the MP for Cardiff West – and a family who had generously donated at a charity auction. Following recording for the day, a recce for the

following day's locations was conducted over in Newport. It had been planned to record the scene of the Doctor and Donna in the TARDIS during the day, but a decision had been taken to rewrite this and defer it to a pick-up day as yet to be scheduled during a later recording block.

Awards ceremony

Tennant made it to the *TV Quick/TV Choice* awards ceremony in time, whereas Freema Agyeman – who had been shortlisted as Best Actress – was unable to attend because of the recording schedule on *Torchwood*. For the second year running, *Doctor Who* won the Best Loved Drama category, with Tennant confirmed as Best Actor, and *Torchwood* named as Best New Drama. "Someone has to look after the universe while Captain Jack and I are swanning around," joked Tennant when observing that Freema and Tate could not join him. Asked by the press about the *Doctor Who* announcement that morning and if he would be in the next full series for 2010, Tennant replied that he didn't know

Right:

The Doctor and Donna make friends with an Ood.





because “it’s in 2010”. He did however confirm that David Bowie, Ben Kingsley and Joan Collins were not due to appear in the forthcoming episodes.

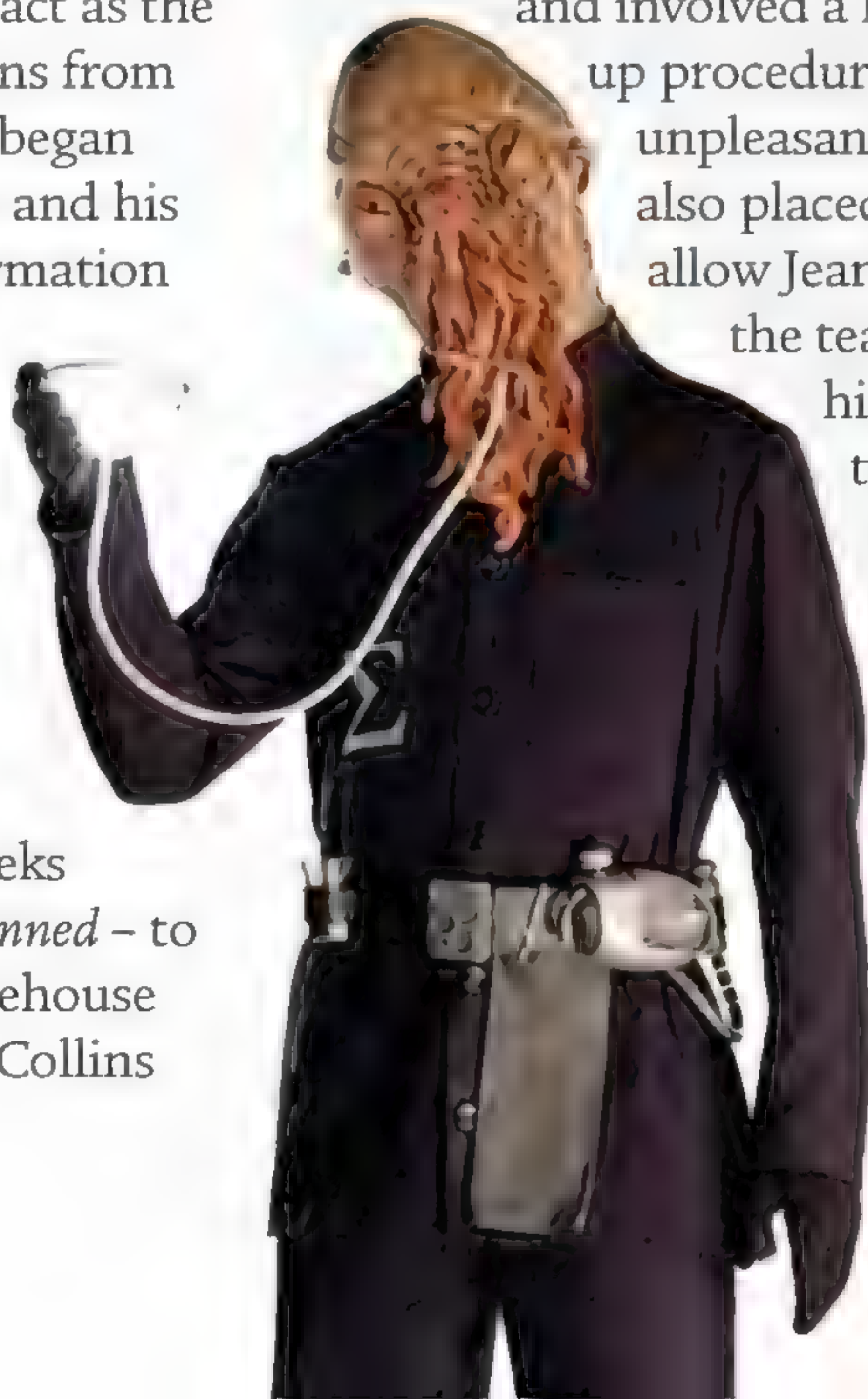
The first location for work on Tuesday 4 September was the Hynix Building at Imperial Park in Newport which was dressed with snow to act as the frontage of Ood Operations from 8am next morning. Work began with the arrival of Halpen and his later demands to get information on his two interlopers, followed by Donna and the Doctor gatecrashing Solana’s event, after the return of David Tennant from London. The team then moved to the regular haunt of Johnsey Estates – as used a few weeks earlier on *Voyage of the Damned* – to record the interior of Warehouse 15 through to 7pm. Abbi Collins

was again present for the action sequence of Ryder being thrown to his death, while a key requirement of the day from Millennium FX was the prosthetic scalp for Tim McInnerny to peel away as Halpen transformed into an Ood; this had been sculpted from a head cast of the actor and involved a long and complex make-up procedure which the actor found unpleasant. Red and blue dots were also placed on McInnerny’s face to allow Jean-Claude Deguara and the team at The Mill to track his movements in CGI transformation shots.

Following this, David Tennant and Catherine Tate returned to Upper Boat for the readthrough of *The Fires of Pompeii* at 8pm.

On Wednesday 5 September, *The Sun* revealed that David

Above: Halpen is feeling a little bit Ood.





Above:
Ood Operations' horrible secret - the Ood are slaves.

Tennant would be appearing in the Christmas Special edition of Ricky Gervais' hit BBC comedy *Extras*. Meanwhile at *The Guardian*, Lucy Mangan was speculating who would replace Tennant as the Doctor, citing the favourites as James Nesbitt and Daniel Radcliffe.

Back at Johnsey Estates on Wednesday 5, the sequence of Ryder's death was

completed, with James O'Dee doubling for Adrian Rawlins as the character who fell into the vast Ood brain; in fact the stuntman did a perfect take, landing in a stack of cardboard boxes placed on some crash mats as observed by *Doctor Who Confidential*. With David Tennant and Catherine Tate's work completed, the other scenes in the Ood brain area were then recorded along with an insert of a lock exploding in the corridor to the Ood cells. Wrapping at 6.30pm, the team was able to enjoy an 'End of Block' drink at a local bar, even though there were two more days of recording on *The Unicorn and the Wasp* that week, with an insert of the Doctor and Donna's manacled hands recorded at Hensol Castle on Friday 7 September.

Although the Ood story had finished recording at the start of September, a pick-up day was planned for later on when Graeme Harper would return to record the revised TARDIS scene and some other inserts. The change to the TARDIS scene was made in a yellow amendment on Monday 24 September, with Donna now commenting that she had seen Earth's history - in *The Fires of Pompeii* - which would now be broadcast before *Planet of the Ood*. ■

PRODUCTION

Tue 21 Aug 07 Upper Boat Studios: Sales Reception Room/Black Area

Wed 22 Aug 07 Upper Boat Studios: Sales Reception Room

Thu 23 Aug 07 Trefil Quarry, Trefil, Tredegar, Gwent (Ice Plain)

Fri 24 Aug 07 Twin Peaks Hangar, DARA, RAF St Athan, Barry (Container Warehouse)

Mon 27 Aug 07 Twin Peaks Hangar (Container Warehouse)

Tue 28 Aug 07 Aberthaw Cement Works,

Barry (Ood Cells)

Wed 29 Aug 07 Aberthaw Cement Works (Factory Rear - Out of Bounds Area/Ext Container Warehouse - Area B/Out of Bounds Area - B/Out of Bounds Area - D)

Thu 30 Aug 07 Aberthaw Cement Works (Warehouse 15 - Area E/Ood Cells Building Area C/Corridor/Out of Bounds Area - A)

Fri 31 Aug 07 Aberthaw Cement Works (Factory Ground - Out of Bounds Area A)

Sat 1 Sep 07 Upper Boat Studios: Container Warehouse/Int Container/Executive Office

Mon 3 Sep 07 Upper Boat Studios: Executive Office

Tue 4 Sep 07 Hynix Building, Celtic Way, Imperial Park, Newport (Factory Front); Johnsey Estates, Mamhilad Park Ind Estate South, Pontypool (Int Warehouse 15)

Wed 5 Sep 07 Johnsey Estates (Int Warehouse 15/Ood Cells Building Corridor)

Fri 7 Sep 07 Hensol Castle, Hensol (Executive Office)

Fri 16 Nov 07 Upper Boat Studios: Warehouse 15/Ood Cells/Executive Office/TARDIS

Post-production

The main CGI effort on the episode for *The Mill* concerned the frozen landscape of the Ood-Sphere, replication shots to turn the dozen Ood performers into many, many more, the vast Ood brain housed in Warehouse 15 and the upgraded version of the Sanctuary Base 6 rocket seen by the Doctor and Donna.

Various cuts were made to bring the episode down to the required running time. In the pre-credits, after Halpen had told Bartle that the company has to reposition itself in the market, Bartle protested, "But Mr Halpen. That means, if we're going to make a profit, I'll have to double the output, sir." "Exactly, Mr Bartle," agreed his boss, before telling the manager to get going. When Bartle asked the Ood why the file was irrelevant, the creature originally responded, "Because your life is now ending."

After Halpen told Ryder and Solana that he was losing his hair through stress, the scene continued as he said, "On top of that, with Bartle dead, I've got to run the sales drive." "Which is just about to start, sir," reminded Solana. "Yeah, hold on, let's see that again..." said the CEO, playing back the demise of his manager and seeing him condemning his boss as an "idiot". "Did he have a pension?" asked Halpen. "Yes sir," confirmed Solana, "now being paid to his wife and two children." "Cancel it," ordered Halpen.

Klineman Halpen

A major timing cut was Halpen's appearance at the sales conference after Solana called all the Ood to Hospitality Stations and introduced "the chief executive of Ood Operations, Mr Klineman Halpen"; this dialogue was retained in the episode behind material with the Doctor and Donna. There was applause as Halpen entered with Ood Sigma at his side to make a speech. "I bet that's Ferrari Boy," said the Doctor quietly to Donna with reference to the space rocket they had seen. "Bet he's worth a bit," she agreed. "Are you travelling the universe to find a husband?" asked the Doctor. "Got a problem with that, skinny?" retorted Donna as Halpen began talking. "I won't keep you," he told the reps, "I know you want to enjoy the spa facilities. Let's just tell them back on the home-planets that this is work, eh?" There was a ripple of laughter as he continued, "But for over two centuries now, Ood Operations has licensed the

Left:
Managing
director of Ood
Operations,
Mr Bartle.



PLANET OF THE



Above:
The Ood
express their
gratitude to
the Doctor
and Donna.

Ood to the point where 50 per cent of all houses across Galactic Central possess at last one domestic Ood. And it's onwards and upwards, as the Double O looks to expand into new and alien territories..." "Can I just ask...?" interrupted the Doctor. "We'll be taking questions later," Solana told him. "Well, I'm asking questions now," interjected the interloper, "cos our ship landed off course, beyond the ice field, and we found an Ood, in the snow. He'd been shot." "Well! That's terrible!" feigned Halpen, "I really must apologise, Mr...?" "Doctor," corrected his questioner. "Doctor! Ood-pirates, I'm afraid," lied Halpen. "They steal the Ood for the black market, and if a prisoner escapes... the poor soul." "But d'you have any problems with the Ood?" continued the Doctor, "Nothing that might involve... ooohhh, red eyes of any sort?" "I have no such reports," claimed Halpen, "You sound like a member of FOTO, Doctor." "What's FOTO?" asked

the Time Lord, "What's FOTO? Oh! Friends of the Ood, I like that. FOTO! Is that such a bad thing, then?" "We're *all* friends of the Ood, here," reassured the mogul. "Why not just use robots?" asked the Doctor. "Oh!" exclaimed Halpen, "The robot word. Robots, they require maintenance fees, and tech support, and software upgrades. But an Ood is for life." "What about its *own* life?" asked the concerned Donna. "Gotta say, Mr Halpen, have you seen the price of Nova Robots, these days?" asked a rep, "Cheaper than a fridge!" "And they're giving away the upgrades for nothing!" agreed the voice of another. "A robot can play 3-D holovids, you don't get that with an Ood," added the first. "Well! Doctor," said Halpen, unwittingly prefiguring events, "you seem to have started a rebellion." "Just happens around me," admitted the Doctor. "Call it a knack." Halpen's wrist-comms then beeped, causing him to announce,



"Unfortunately, I've been called away. How sad. But we've got some first-class entertainment coming up, if you'll excuse me." As he passed the Doctor and Donna, he said, "We'll continue the conversation another time." "D'you know, I think we will," agreed the Doctor. "Nice coat," said Halpen as he eyed up Donna. "Nice rocket," she replied. After Halpen left and walked along outside the factory, Halpen gave instructions into his wrist-comms: "Solana. This Doctor, and that woman, the redhead, find out who they are. And what they want." To Ood Sigma he then asked, "Am I ever gonna have an easy day?"

This omission meant numerous other changes were needed. Originally when Halpen had been in his office, he had received a call from Solana saying, "We're ready for you, sir," but this was changed to another intercom voice talking about sales figures. The Doctor and Donna

watching Kess and Halpen's cruelty was also redubbed so that they didn't know the CEO. "There's rocket boy," remarked Donna originally. "Still fancy him?" asked the Doctor. "Not so much," she replied. Solana's voice-over about checking up on the Doctor and Donna was similarly amended. Also, when the Ood's eyes went red in the reception room, the first rep commented, "Look at this! That man, the Doctor, he said red-eye, what is it ...?" "No, Mr Scoles, don't," warned Solana, "I think it's best to leave him alone..."

Out of Bounds

A short scene of the Doctor and Donna entering the area marked 'Out of Bounds' after leaving the reception was cut. After a lock exploded, the Doctor told his mate, "Lots of places marked 'Out of Bounds'. I like 'Out of Bounds'." "We're like spies," agreed Donna. "Oh, we *are* spies," corrected the Doctor as they scuttled off into the complex.

Trapped inside the container with the Ood, after Donna asked the aliens to help her, she continued, "Ood? Is there any way of opening the door?" One of the Ood shivered and held its head, causing her to ask, "What is it? What's wrong...?" before

Below:
The Doctor
confronts
Mr Halpen.



seeing its glowing red eyes. After Solana prevented Kess using the claw to finish off the Doctor, the commander told her, "You're no fun." There was then material in the container deleted. "I'm ordering you, stop!" Donna told the advancing Ood, "You're supposed to take commands! Stop!" Suddenly she had an idea and said, "The circle must be broken!" The Ood stopped dead and repeated the phrase. "Right. Good! Stay there," said a relieved Donna as she continued to yell for the Doctor. The Ood took a step forward. "No!" said the temp, "What must be broken?" "The circle," chanted the Ood. "The circle must be what?" she asked. "Broken," they replied. "Say it again," she ordered, and the aliens obeyed as she screamed for the Doctor again. "Oh, sweet little reunion," was

Below:
A terrific
TARDIS
twosome.



Kess' original comment when she released Donna ran to the Doctor. When Kess ordered the contamination canisters, he added that this was "Protocol Zed" and said to the rabid Ood, "Breathe your last, sunshine."

In the first edit, it was felt that the CGI shot of the tendrils appearing from Halpen's mouth in a front-on shot of Tim McInnerny was not as effective as it might have been, and so it was decided to re-record this with the character in profile at a later date. Also, the transformation was toned down during editing to make it suitable for a family audience.

Natural Ood

Graeme Harper helmed a unit to record at Upper Boat on Friday 16 November. The pick-up day began at 8am with sequences for *The Unicorn and the Wasp*, after which David Tennant joined the main unit working elsewhere. Harper's unit then re-recorded the shot of the tendrils falling from the Halpen-Ood, with camera-shy best boy Peter Chester from the electrical crew standing in for Tim McInnerny. Following this, insert shots of the Natural Ood with their brains on cords (with Ruari Mears in the Ood suit) and the wrist communicators seen in the executive office were recorded. Tennant then returned from the main unit to join Catherine Tate, whereupon the pair recorded a revised version of the TARDIS scene on the standing TARDIS set, wrapping by 7pm.

As with *The Impossible Planet* and *The Satan Pit*, Silas Carson provided the translated tones of the Ood, and a finished version of the episode was prepared during December 2007. ■

Publicity

- ▶ Panini's *Doctor Who Magazine* issue 394, released on Thursday 3 April, carried a preview of *Planet of the Ood*.
- ▶ In the run up to the broadcast of *Planet of the Ood*, on Monday 14 April 2008, David Tennant could be heard as the guest in the *In the Company of* section of Colin Murray's show on BBC Radio 1 from 10pm; this chat, during which Tennant selected some of his favourite music, had been recorded earlier in the month.
- ▶ The next day, *Radio Times* talked to Tim McInnerny about his appearance in a two-page *Doctor Who Watch* item by Nick Griffiths entitled *Ood, Glorious Ood!* which also emphasised the debt owed by the popular monsters to the Sensorites (as featured in *The Sensorites* [1964 – see Volume 3]). Another Ood photograph on the *Today's Choices* page made it clear that *Doctor Who* was again the selection of Alison Graham who noted the forthcoming adventure had 'some unexpected moments of throat-catching poignancy'. The programme billing was highlighted by a picture of Donna hearing the song of captivity. Furthermore, Ian Hulme of Manchester commented on *Partners in Crime* on the *Letters* page, declaring the episode was a 'great start' and saying, 'The BBC has to market an Adipose toy!... I'm a kid in my 50s.' Following this, Douglas Cook of New Mill



Left:
Issue 394 of
Doctor Who
Magazine
previewed
Planet of
the Ood.

speculated if John Barrowman was an alien which was multiplying because of all the programmes he was appearing in.

- ▶ *Who's a foolish Doctor?* asked *The Sun* on Thursday 17 April, revealing that David Tennant had been fooled into believing that he could see into the future when he became the victim of suggestive illusionist Derren Brown on his Channel 4 *Trick or Treat* series on the set of *Doctor Who*.
- ▶ Previews of *Planet of the Ood* began in earnest on Friday 18 with the *London Evening Standard* describing it as 'gory', and that night *Voyage of the Damned* began the new series in North America on the Sci-Fi channel.
- ▶ The broadcast day of Saturday 19 saw a promotional piece for the series in general and the episode in particular in the *Daily Mail*, an item on David Tennant doing his own stunts in the mechanical grabber scene in the *Daily Mirror*, while *The Times* ran a piece by Caitlin Moran entitled *Catherine Tate as Doctor Who's new assistant? She's not that bad* in which the latest regular TARDIS traveller was ultimately lauded for her performance.

Broadcast

- Scheduled at the earlier time of 6.20pm because of the launch of a new BBC One National Lottery show later that evening, *Planet of the Ood* was followed on BBC Three by *Oods and Ends*, the new episode of *Doctor Who Confidential* from 7.05pm to 7.50pm, which was also repeated that night from 2.35am to 3.20am.
- The new episode attracted 7.5 million viewers, easily out-performing *Animals Do the Funniest Things* on ITV1 and being the second most-watched programme of the day.
- On the Saturday night, David Tennant enjoyed a party at a Cardiff hotel to celebrate his 37th birthday,

Below:
The Ood sing their Song of Captivity.



- complete with a cake decorated with a TARDIS and a kilted cartoon of the birthday boy; Tennant's birthday had actually been on the previous day and coincided with the recording of scenes for the 2008 Christmas Special.
- With the option of a commentary from producer Susie Liggat, writer Keith Temple and Paul Kasey, *Planet of the Ood* was screened again on BBC Three at 8pm the next evening (seen by 1.3 million viewers and rating third for the channel on the weekly chart), with *Doctor Who Confidential Cut Down* running from both 8.45pm to 9pm, and repeated at 4.10am to 4.25am. BBC7 meanwhile shifted its broadcast of *Doctor Who – The Commentary* back to midnight from this week, and now aired the complete 45-minute version. BBC Three also screened the episode the following Friday at 9pm (rating seventh with an audience of 639,000), again followed by the *Cut Down* glimpse behind the scenes at 9.45pm.
 - “Hopefully in school on Monday morning, everyone will be going, ‘Oh, did you see that man turning into an Ood?’” smiled Russell T Davies on *Doctor Who Confidential* as he relished the prospect of young viewers seeing the latest episode of the series.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Planet of the Ood	Saturday 19 April 2008	6.20pm-7.05pm	BBC One	43'35"	7.50M (12th)	87

Merchandise

Planet of the Ood was first released on DVD as part of *Doctor Who Series 4 Volume 1* in June 2008 by BBC Worldwide. In November 2008, the episode was also released on the DVD box set *Doctor Who: The Complete Fourth Series*. HMV had an exclusive cover for this box set, meanwhile *Play.com* offered five postcards free with the set: Davros, three Daleks, Donna and the Doctor, the Doctor and a group shot of all the Doctor's companions and friends. Special features on the box set included *David Tennant's Video Diary* for the Blackpool illuminations switch-on, teasers and trailers, the Ood 'Coming Soon' trailer, deleted scenes, an audio commentary with Graeme Harper and Roger Griffiths



who played Commander Kess, and a cut-down version of *Doctor Who Confidential*. *Planet of the Ood* featured in the *Doctor Who: The Complete Series 1-4* DVD box set in October 2009 and as part of the *Doctor Who: Complete Series 1-7* Blu-ray box set in November 2013. The episode was later reissued on DVD in August 2014 and Blu-ray in August 2015 as part of *The Complete Fourth Series*.

Planet of the Ood was also available with issue 23 of GE Fabbri's *Doctor Who - DVD Files* in November 2009.

Part of Murray Gold's incidental music from *Planet of the Ood* was released on Silva Screen's CD *Doctor Who: Original Television Soundtrack: Series 4* in November 2008. The track was *Songs of Captivity and Freedom*. This track was also included on Silva Screen's CD *Doctor Who: The 50th Anniversary Collection* in September/November 2014.

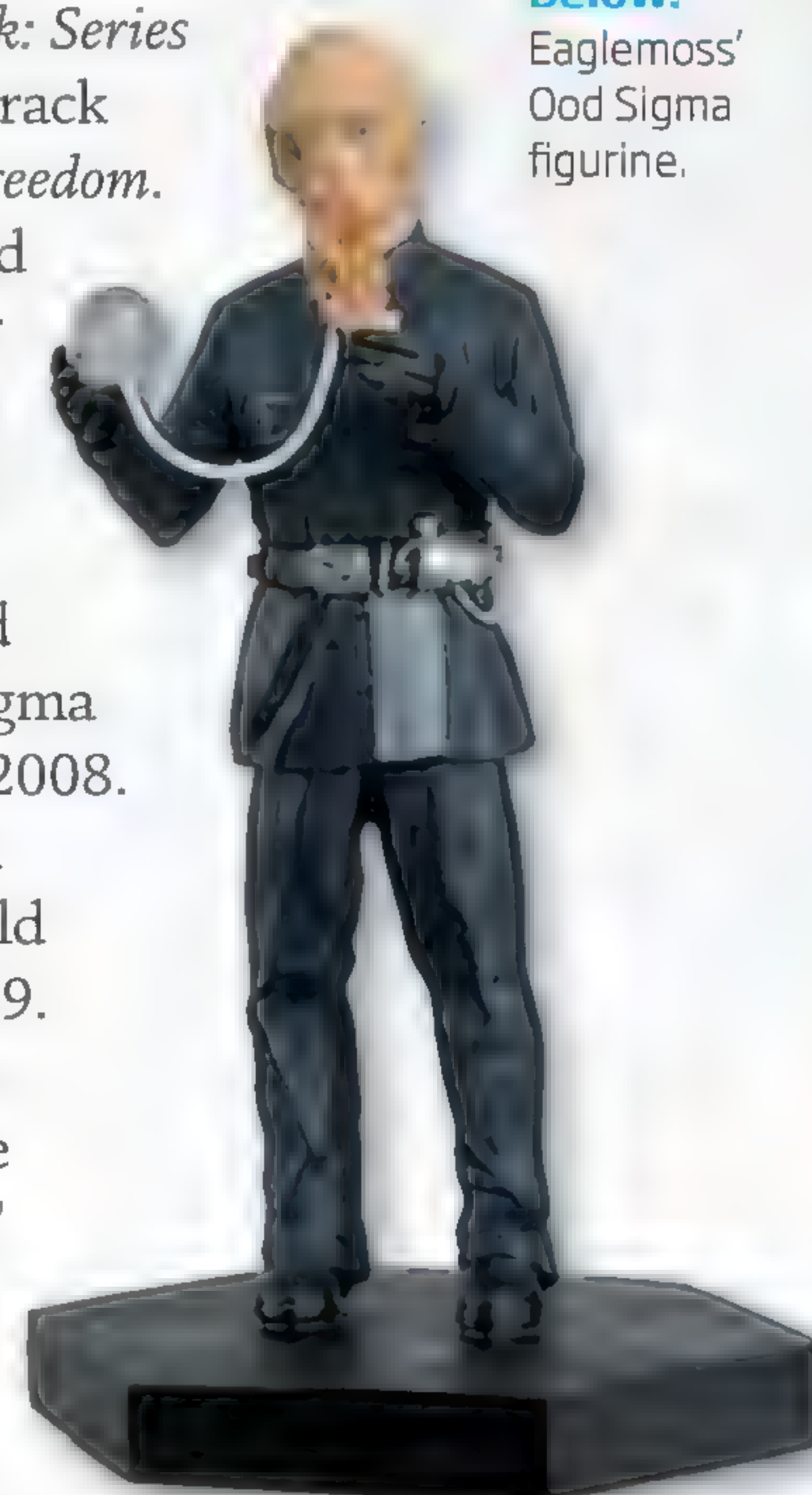
Character Options issued 5" action figures of Ood Sigma and a Natural Ood in July 2008. These figures were reissued with part of a model to build a Vespiform in January 2009. In January 2014, a figurine of Ood Sigma was available with issue 12 of Eaglemoss' ongoing *Doctor Who Figurine Collection*. ■

Below:
Character
Options'
Ood Sigma.



Left:
The original
DVD release.

Below:
Eaglemoss'
Ood Sigma
figurine.



Cast and credits

CAST

David TennantThe Doctor
Catherine Tate.....Donna Noble
with
Tim McInnerny.....Mr Halpen
Ayesha Dharker.....Solana Mercurio
Adrian Rawlins.....Dr Ryder
Roger Griffiths.....Commander Kess
Paul Clayton.....Mr Bartle
Paul Kasey.....Ood Sigma
Tariq Jordan.....Rep
Silas Carson.....Voice of the Ood

UNCREDITED

Dennis Gregory, Richard HarrisH Guards
Ruari Mears, Jon Davey Ood
Tony Gibbons..... Sales Rep #2
John Walker, Mark Cunningham, Ian Cunningham, Kwabena Amponsa, Rhys Thomas Oxenham, David Ulett, Shelby Williams, David CordingleyMale Sales Reps
Emma Rogers, Jayne Lutwyche, Kenesha Brown, Helen Roberts.....Female Sales Reps
Mike Freeman, Carl Watson, Andrew Mitchell, Geraint Jones, Eddy Martin....A Guards
Gerard Morgan Guard; Marcus Hobbs, Nigel Hobbs, Jason Ingram, Luke Postians ...K Guards
Andy Jones, Richard Tunesi, Adam Sweet, Scott Baker, Ian Hilditch, Iestyn Bryn Jones ...
..... Ood
Ruari Mears.....Rabid Ood
Mark Kelly..... A Guard
Claudio Laurini, Joe White, Sean Saye, Mat Doman, Kevin Hudson, Jeremy Harvey..... Ood
David Stock, Peter Symonds..... Ood
Ruari Mears, Claudio Laurini, Richard Tunesi, Adam Sweet, Kevin Hudson, Jon Davey.....
..... Natural Ood
James O'Dee..... Stunt Double for Dr Ryder
Peter Chester.....Double for Mr Halpen

Sean Saye, Peter Symonds, Mat Doman, Scott Baker, Jeremy Harvey Natural Ood

CREDITS

Written by Keith Temple
Produced by Susie Liggat
Directed by Graeme Harper
1st Assistant Director: Gareth Williams
[uncredited: Simon Morris, Debbi Slater]
2nd Assistant Director: Jennie Fava
3rd Assistant Director: Sarah Davies
Location Manager: Jonathon Allott
Unit Manager: Rhys Griffiths
Production Co-ordinator: Jess van Niekerk
Asst Production Co-ordinator: Debi Griffiths
Production Secretary: Kevin Myers
Production Runner: Nicola Brown
Floor Runner: Andy Newbery
[uncredited: Heddi Joy Taylor, Anna Evans]
Contracts Assistant: Bethan Britton
[uncredited: Kath Blackman]
Continuity: Sheila Johnston
Script Editor: Lindsey Alford
Camera Operator: Steven Hall
Focus Puller: Steve Rees
[uncredited: Penny Shipton]
Camera Assistant: Jon Vidgen
[uncredited: Tom Hartley, Alia Bianco, Adam Lincoln]
Grip: John Robinson
[uncredited: Dai Hopkins]
Boom Operators: Jeff Welch, Bryn Thomas
[uncredited: Jason Devlin]
Gaffer: Mark Hutchings
Best Boy: Peter Chester
Stunt Co-ordinator: Abbi Collins
Chief Sup Art Director: Stephen Nicholas
Art Dept Production Manager: Jonathan Allison
Supervising Art Director: Arwel Wyn Jones
Associate Designer: James North



Cast and credits

Left:

Take two...

Art Dept Co-ordinator: Anna Coote
 Set Decorator: David Morison
 Props Buyer: Christina Tom
 Standby Art Director: Ciaran Thompson
 Design Assistant: Peter McKinstry
 [uncredited: Al Roberts, Sarah Payne]
 Storyboard Artist: Shaun Williams
 Standby Props: Phill Shellard, Nick Murray
 Standby Carpenter: Will Pope
 [uncredited: Alan Dix]
 Standby Painter: Ellen Woods
 Standby Rigger: Keith Freeman
 Property Master: Paul Aitken
 [uncredited: Phil Lyons]
 Dressing Chargehand: Matthew Wild
 Senior Props Maker: Barry Jones
 Props Maker: Penny Howarth
 [uncredited: Nick Robatto, Jon Grundon]
 Construction Manager: Matthew Hywel-Davies
 Workshop Manager: Mark Hill
 Graphics: BBC Wales Graphics
 Costume Supervisor: Lindsay Bonaccorsi
 Asst Costume Designer: Rose Goodhart
 Costume Assistants: Barbara Harrington, Louise Martin [uncredited: Caroline Thorpe, Sheenagh O'Maragh, Andi Mears, Gemma Evans, Simon Markes, Ali Kedge]
 Make-Up Artists: Pam Mullins, Steve Smith, John Munro
 Casting Associate: Andy Brierley
 [uncredited: Amy Rogers]
 VFX Editor: Ceres Doyle
 Post Production Supervisors: Chris Blatchford, Samantha Hall
 Post Prod Co-ordinator: Marie Brown
 SFX Co-ordinator: Ben Ashmore
 SFX Supervisor: Paul Kelly
 Prosthetics Designer: Neill Gorton

Prosthetics Supervisor: Rob Mayor
 On Set Prosthetics Supervisor: Pete Hawkins
 Prosthetics Technicians: Sarah Lockwood, Justin Pickethly, Victoria Bancroft [uncredited: Jon Moore, Lauren Welman, Helen Walker, Charlie Bluett, Jess Moore]
 Online Editor: Matthew Clarke
 [uncredited: Mark Bright]
 Colourist: Mick Vincent
 3D Artists: Bruce Magroune, Sam Lucas, Will Pryor, Nicolas Hernandez, Jean-Claude Deguara, Jeff North, Chris Tucker
 2D Artists: Simon C Holden, Sara Bennett, Loraine Cooper, Murray Barber
 Matte Painters: Simon Wicker, Alex Fort
 VFX Co-ordinators: Jenna Powell, Rebecca Johnson
 VFX Production Assistant: Marianne Paton
 VFX Supervisor: Barney Curnow
 On Set VFX Supervisor: Tim Barter
 Dubbing Mixer: Tim Ricketts
 Supervising Sound Editor: Paul McFadden
 Sound FX Editor: Paul Jefferies
 with thanks to the BBC National Orchestra of Wales
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Oliver Ager
 Sound Recordist: Julian Howarth
 [uncredited: Ray Parker, Simon Koelmeyer]
 Costume Designer: Louise Page
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producers: Will Cohen, Marie Jones
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Millennium FX
 Editor: Will Oswald
 Production Designer: Edward Thomas
 Director of Photography: Rory Taylor
 Production Manager: Debbi Slater
 Executive Producers: Russell T Davies, Julie Gardner
 BBC Wales
bbc.co.uk/doctorwho
 © BBC 2008

Below:

The Doctor takes a snowy stroll on the Ood-Sphere.



Profile

TIM McINNERNY

Mr Halpen

Timothy L McInnerny was born 18 September 1956 in Cheadle Hulme, Cheshire. His father William was a civil servant with the RAF, while mother Mary (née Gibbings) was a theatre buff.

McInnerny was one of six children; sister Lizzy also went into the acting profession.

The family later moved to Stroud, Gloucestershire where he attended Marling Grammar School, before studying English at Wadham College, Oxford University. Here he became interested in acting and performing, appearing with comic troupe The Oxford Revue at 1978's Edinburgh Festival. The group included writer/performer Richard Curtis, who later proved central in his career. McInnerny returned to the fringe with the Oxford Theatre Group for *Brecht and Company* (1979).

His first professional work came earning £70 a week in autumn 1979 at Glasgow's Citizens' Theatre in plays such as *Pygmalion*

and *The Maid's Tragedy*. Another Rep spell followed at the Royal Exchange, Manchester in 1981-3, appearing in *The Misanthrope*, *Detective Story*, *One Flew Over the Cuckoo's Nest* and *The Caretaker*.

Richard Curtis provided McInnerny's best-known roles when he wrote historical TV sitcom *Blackadder*. He was foppish idiot Lord Percy in *The Black Adder* (1983) and *Blackadder II* (1986) and Lord Topper in 1987's third series (he declined to appear as the dim Prince Regent, fearing typecasting). McInnerny returned to the series as Captain Darling in *Blackadder Goes Forth* (1989). A revival film *Blackadder Back and Forth* was shown at the Millennium Dome during 1999 (aired by the BBC in 2002).

McInnerny appeared in two entries for *The Comic Strip Presents*; *Les Dogs* (1990) and *Spaghetti Hoops* (1990). The first of these guest-starred pop legend Kate Bush and McInnerny also appeared in the video for her 1989 single *This Woman's Work*. Other TV comedy included *Tracey Takes On* (1997), *Freezing* (2008) and *Twenty Twelve* (2011).

By the mid-1980s he was a National Theatre player, appearing in *The Government Inspector* (1985), *Pravda* (1985) and taking the title role in *Hamlet* (1985/6). In 1991/2 he worked with the RSC at Stratford and the Barbican in *Twelfth Night*, *Tis Pity She's a Whore* and *Romeo and Juliet*. He was also Frank-N-Furter in *The Rocky Horror Show* (1990, Piccadilly Theatre).

He worked with famed director Peter Hall at the Old Vic in *Cloud Nine* (1997) and *The Provok'd Wife* (1997) and with Trevor Nunn for *The Lady from the Sea* (2003, Almeida). Other stage work included Iago in *Othello* (2007, Globe), *Hedda Gabler* (2010, tour), *What the Butler Saw* (2012, Vaudeville) and *Scenes from an Execution* (2012, National).

Supporting film character parts include *Wetherby* (1985), *Erik the Viking* (1989), *101 Dalmatians* (1996) and *102 Dalmatians*

Below:

As Lord Percy in *Blackadder II* with Rowan Atkinson and Tony Robinson.



(2000), *Rogue Trader* (1999), *Casanova* (2005), *Severance* (2006), *Johnny English Reborn* (2011) with *Blackadder* pal Rowan Atkinson, *Eddie the Eagle* (2016) and *The Hippopotamus* (2017). His best-known movie role came in Richard Curtis' hit romcom *Notting Hill* (1999) as Max, friend to Hugh Grant's central character.

Amid a variety of TV roles he has tended towards self-important civil servants and politicians, or supercilious, entitled toffs, with the occasional vicar and judge.

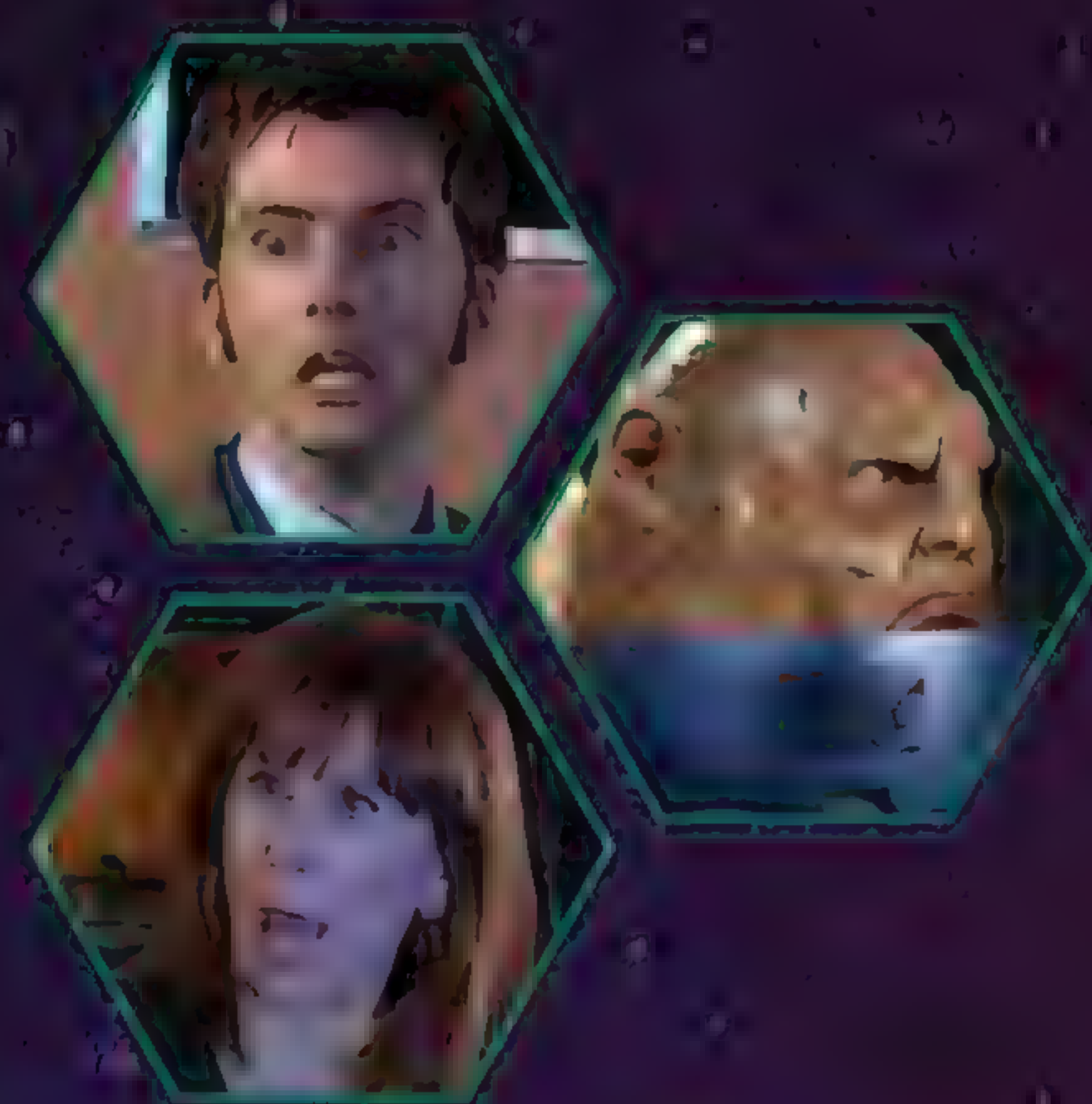
Early TV included *The Adventures of Sherlock Holmes* (1985), *Edge of Darkness* (1985), *Anastasia* (1986), *A Very British Coup* (1988) and *Shadow of the Noose* (1989). He appeared in US-produced series *The Young Indiana Jones Chronicles* (1993) and in British fare *The Bill* (1992), *Casualty* (1996) and *The Vice* (1999). Since 2000 he has guested in crime series such as *Trial and Retribution* (2002), *Marple* (2004), *Inspector George Gently* (2009), *Hustle* (2009), *Midsomer Murders* (2010) and *New Tricks* (2011/12).

He has appeared in costume dramas *The Strange Case of Sherlock Holmes and Arthur Conan Doyle* (2005), *The Devil's Whore* (2008), pastiche *The Bleak Old Shop of Stuff* (2012) and *Houdini and Doyle* (2016). Leading roles included *National Treasure* (2016), international co-production *Harlots* (2017) and thriller *In the Dark* (2017).

Cult TV fans will know him from *Spooks* (2004-6) (and 2015 movie sequel *Spooks: The Greater Good*), *Outlander* (2014/15), *Sherlock: The Abominable Bride* (2016) and as Lord Robett Glover in *Game of Thrones* (2016/17).

He lives in Holborn, central London with his partner, costume designer Annie Gosney. ■





THE SONTARAN STRATAGEM/ THE POISON SKY

▶ STORY 192

Martha Jones summons the Doctor to Earth to help UNIT investigate child genius Luke Rattigan and his ATMOS system. ATMOS is fitted to every car on the planet and people are dying. The Sontaran stratagem has begun...



Introduction

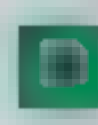
The *Sontaran Stratagem* and *The Poison Sky* reintroduced both the Sontarans (who first appeared in *The Time Warrior* [1973/4 – see Volume 20]) and UNIT who date back to the Second Doctor's final series in 1968/9. It had been over 20 years since the Sontarans had been in *Doctor Who*. UNIT had appeared briefly in *Aliens of London* [2005 – see Volume 49] but was quickly dispatched. UNIT was also involved in *The Christmas Invasion* [2005 – see Volume 51] but it had been Prime Minister Harriet Jones who had taken charge rather than any UNIT officer. Likewise, although UNIT was mentioned in the 2007 series finale, the US President was in command. *The Sontaran Stratagem* delivered new, fleshed-out versions of some of the series' staples.

The Sontarans were, for the most part, gloriously unchanged. The new masks

were a subtle variant of designer John Friedlander's original, taking in elements from other designs over the years (they were, for example, a similar colour to the 1980s' Sontarans from *The Two Doctors* [1985 – see Volume 41]). There were a few embellishments – such as their new war-cry of "Sontar-ha!" – but like all the Sontarans before them they lived to die in battle. As we'd seen previously Sontarans could be defeated by a blow to the probic vent on the back of their necks.

It was a successful rebirth – we've seen many other Sontarans since. But in the same way that *Planet of the Ood* [2008 – see page 6] was the only story to put the Ood centre stage, in the years following their reintroduction, the Sontarans were not the main focus of the stories they appeared in.

UNIT, meanwhile, flourished following its manoeuvres in *The Sontaran Stratagem*. Later in the 2008 series and in 2009, a recurring UNIT office appeared in the form of Captain Erisa Magambo. In 2012, the Doctor's own military back-up was 'relaunched' once again in *The Power of Three* [see Volume 71]. This time, the daughter of Brigadier Lethbridge-Stewart (who headed UNIT in stories broadcast in the 70s), was in charge. Kate Lethbridge-Stewart and her science officer Osgood subsequently got involved in *The Day of the Doctor* [2013 – see Volume 75], *Dark Water/Death in Heaven* [2014 – see Volume 79], and *The Zygon Invasion/The Zygon Inversion* [2015]. UNIT also appeared in the opening half of *The Magician's Apprentice* [also 2015].

The Sontaran Stratagem re-established both the Sontarans and UNIT for a new generation. 

Below:
Kate
Lethbridge-
Stewart meets
the Eleventh
Doctor.



'THE SONTARANS WERE,
FOR THE MOST PART,
GLORIOUSLY UNCHANGED.'

STORY

The Sontaran Stratagem

A journalist, Jo, is ejected from the Rattigan Academy. She is convinced that ATMOS is dangerous. The founder of the academy, Luke Rattigan, recommends 'termination' to his alien allies. Jo calls UNIT, leaving a message for Colonel Mace to check all the people who died in ATMOS cars. Then her ATMOS satnav drives her car into a river. [1]

The telephone rings in the TARDIS. It's Martha Jones, bringing the Doctor back to Earth. [2] Martha now works for UNIT, which is raiding an ATMOS factory to search for 'illegal aliens'.

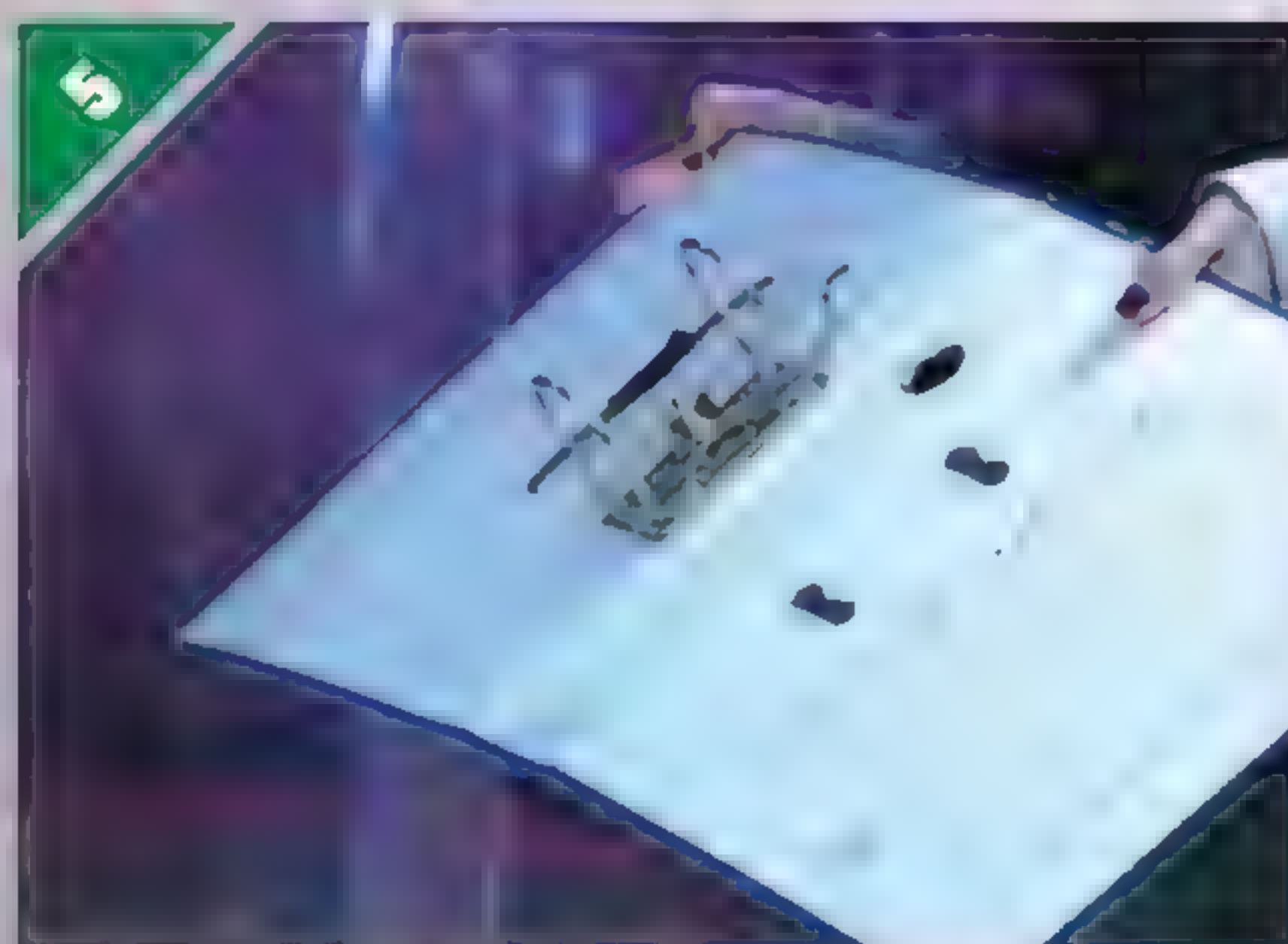
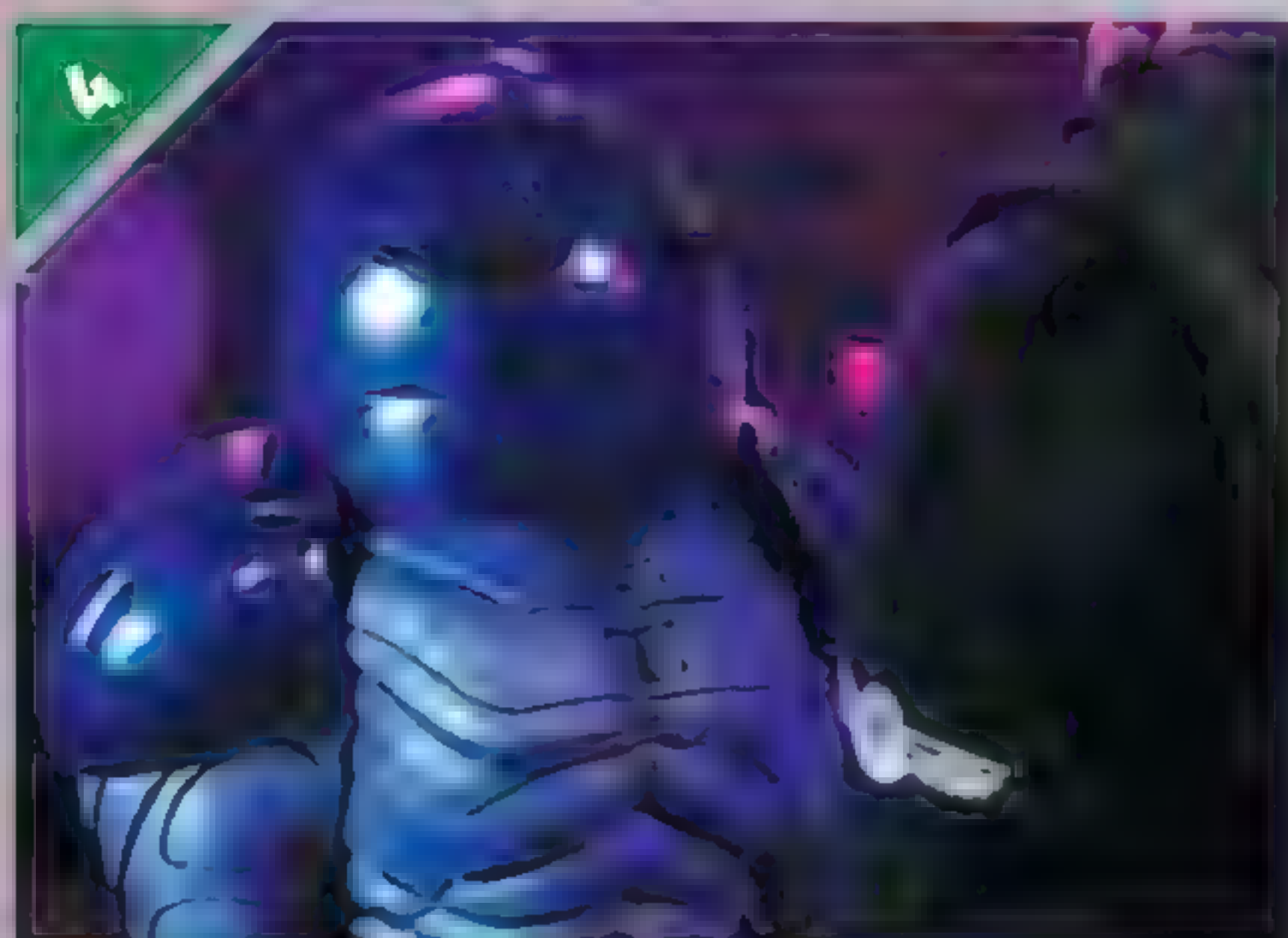
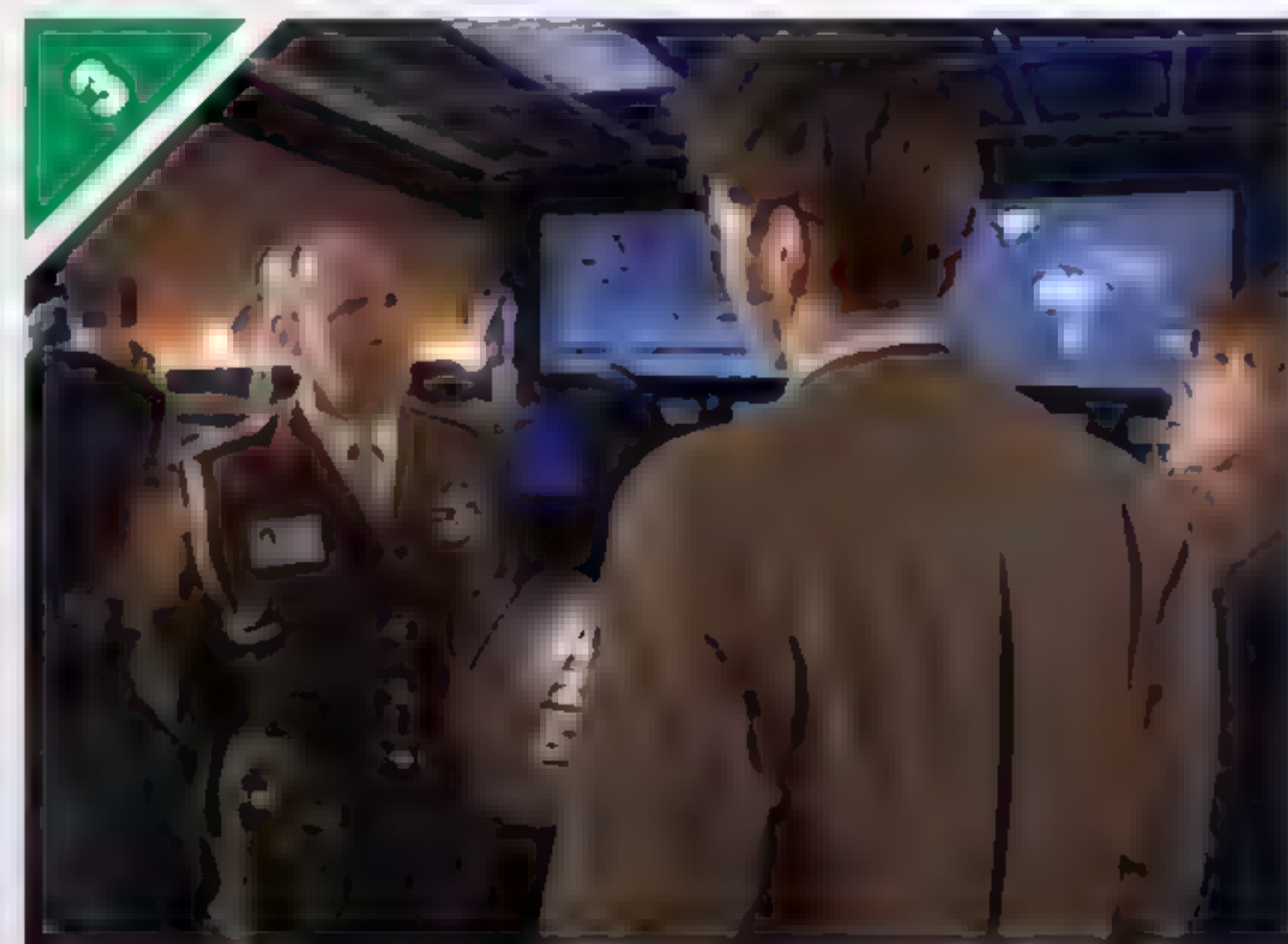
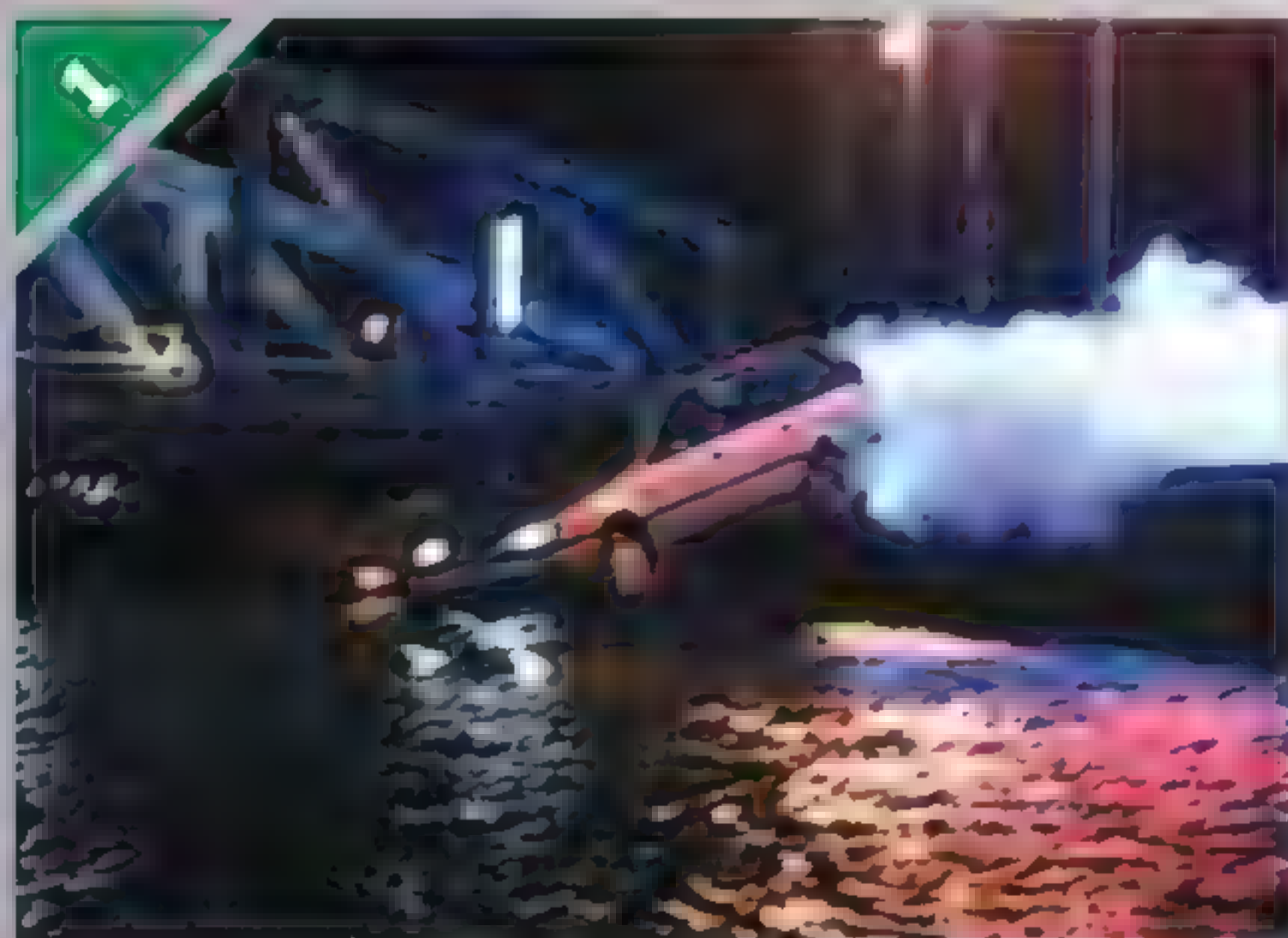
Martha takes the Doctor and Donna into the mobile UNIT HQ and introduces them to Colonel Mace. [3] He tells them that yesterday 52 people died across the world all at the same moment, all inside cars fitted with ATMOS, an Atmospheric Omission System.

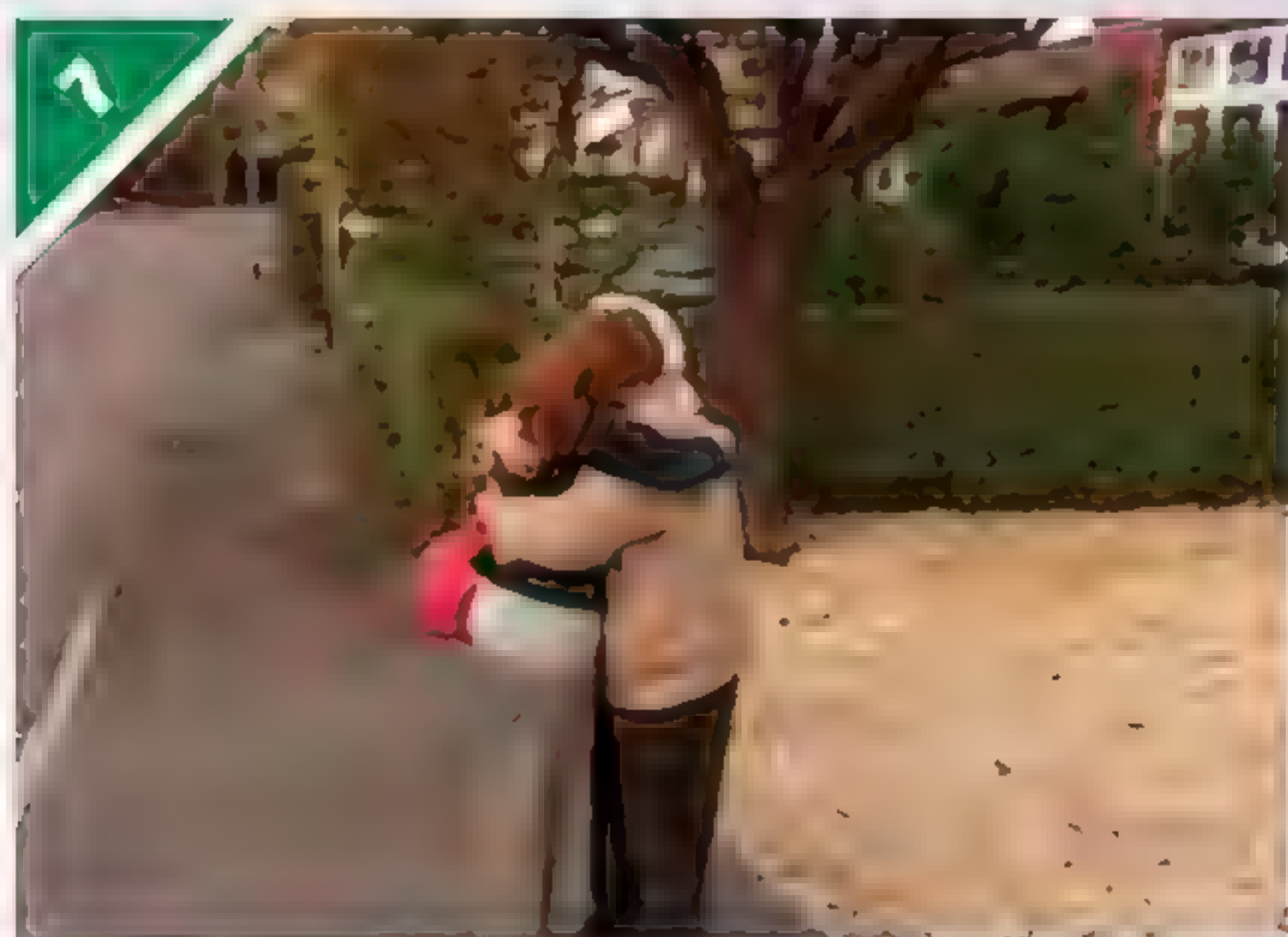
Two UNIT soldiers, Harris and Gray, enter the factory basement. They discover a laboratory containing a large vat. The vat's lid rises to reveal a half-formed figure in bubbling liquid. Harris thinks it is a kind of embryo. He is congratulated on his deduction by a Sontaran, General Staal. [4] Staal summons two hypnotically controlled workers to prepare the soldiers for processing.

Donna discovers something odd in the factory's paperwork; none of the workforce has ever got ill. [5] Mace explains to the Doctor that ATMOS was invented by Luke Rattigan, a child genius who now runs the Rattigan Academy for gifted children.

Staal conditions Harris and Gray to obey him, then uses a transmat to return to his spaceship.

Mace provides the Doctor with a jeep and a driver, Jenkins. Donna tells the Doctor she's going home; he thinks she is leaving him, until he realises she is just popping home for a visit. [6]





Harris and Gray tell Martha that Mace wants to see her.

Donna returns to her home and gives her granddad, Wilf, a big hug. [7] Her mother, Sylvia, is not impressed to see her.

Harris and Gray take Martha down to the laboratory in the basement.

Jenkins drives the Doctor to the Academy. Luke welcomes the Doctor and shows him inside. The Doctor is impressed by the technology Luke has developed, then spots a teleport pod. He uses it to briefly teleport to the Sontaran spaceship, but the Sontarans have seen him and Staal teleports down to face him. [8] But the Doctor knows the Sontarans' one weakness, the probic vent in the back of their neck, and stuns Staal by bouncing a ball onto his vent. He then escapes with Jenkins.

Staal returns to his spaceship with Luke. The 52 people who died was just a test run. Another Sontaran, Skorr, reports that the process to infiltrate UNIT is ready

and teleports down to the laboratory where Martha has been restrained. She is horrified to see her clone emerge from the bubbling vat! [9]

Staal tries to kill the Doctor using the UNIT Land Rover's satnav, but the Doctor realises that it has been programmed to contradict his orders and orders it to drive them into the river. The car stops. [10]

The Doctor and Jenkins reach Donna's house. While Jenkins goes to requisition a vehicle, the Doctor examines Wilf's car and discovers a temporal pocket in the ATMOS device. The device is designed to give off poisonous gas! The Sontarans detect the Doctor's interference and Staal is delighted to learn the Doctor is alive. He orders the battle fleet to move to the final phase [11] and activate the ATMOS converters.

Wilf gets into his car, but then the doors lock and the engine starts. His car – and every single car on the planet – starts pouring out poison gas! [12]

The Poison Sky

Sylvia finds an axe and smashes Wilf's car windscreen to free him. Mace orders all the UNIT troops into the factory to escape the fumes.

Jenkins pulls up outside Donna's house with a black cab, the only car he could find without ATMOS.

Martha's clone enters UNIT's mobile HQ and downloads NATO's security protocols into her phone. [1]

Jenkins drives the Doctor and Donna back to the factory. The Doctor gives Donna a TARDIS key and tells her to wait inside. He then goes to the UNIT HQ and tells Mace not to engage the Sontarans in battle.

Harris and Gray fix devices to the TARDIS and it is teleported to the Sontaran ship. [2]

The Doctor discovers the TARDIS has gone. The Doctor asks Martha's clone if she has phoned her family and fiancé

to warn them to stay inside, but she says she hasn't.

The Doctor returns to UNIT HQ. Mace reports that they have traced the Sontaran ship. The Doctor calls General Staal and accuses him of cowardice. Staal boasts that they have the TARDIS.

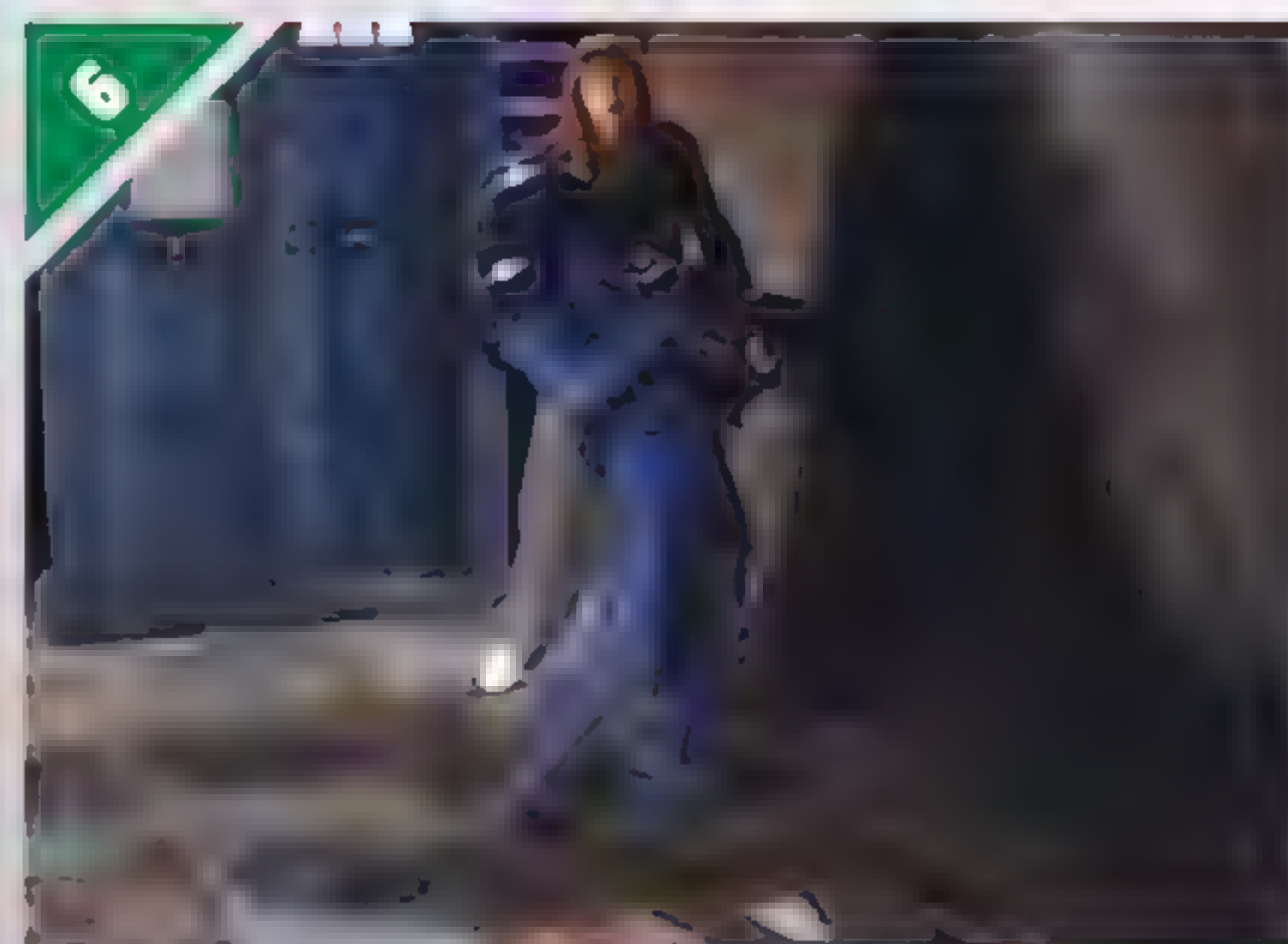
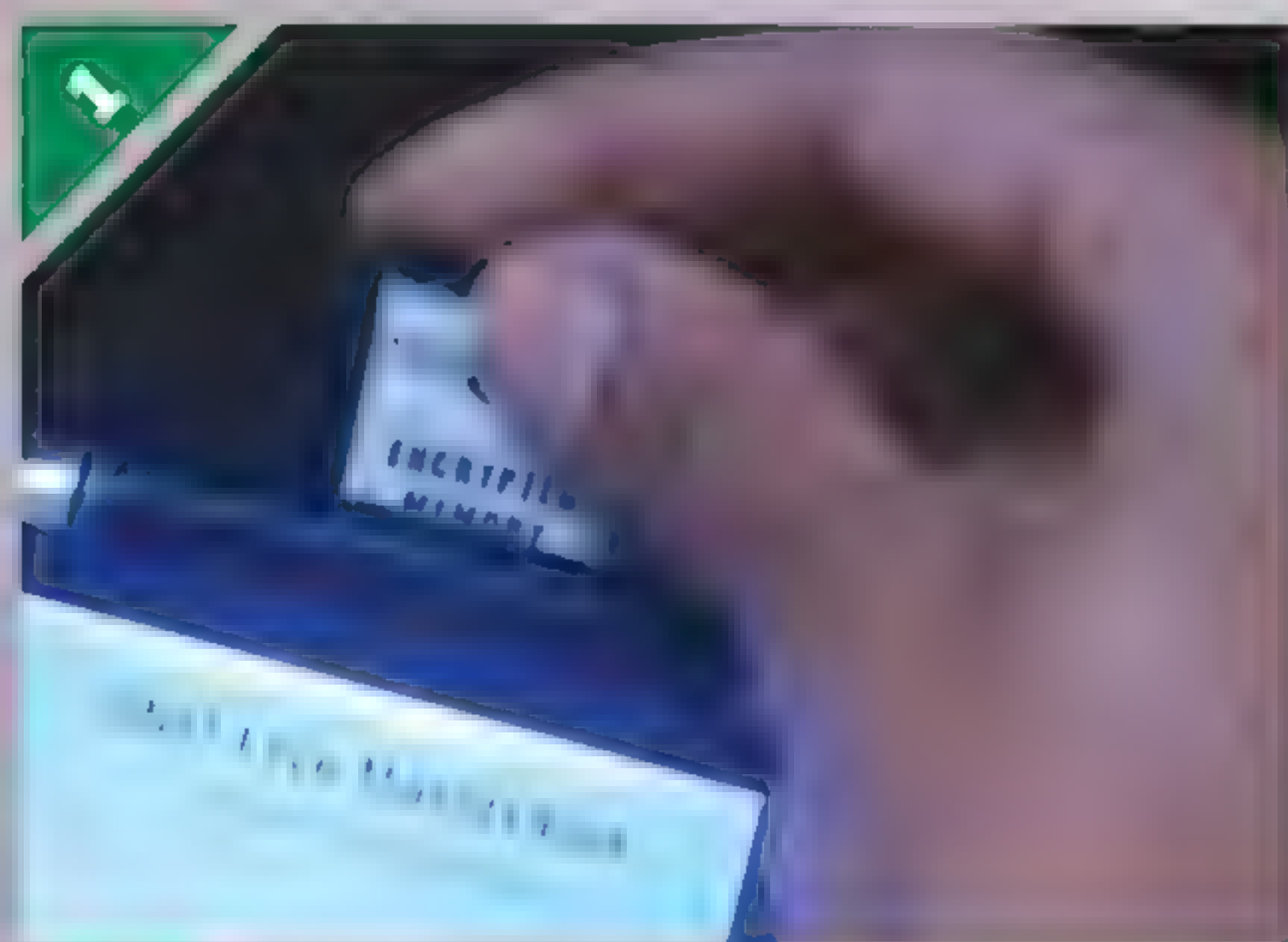
Luke tells the students at his Academy that all the stuff they've been working on has been to terraform their own planet. The students are disgusted and walk out on him. [3]

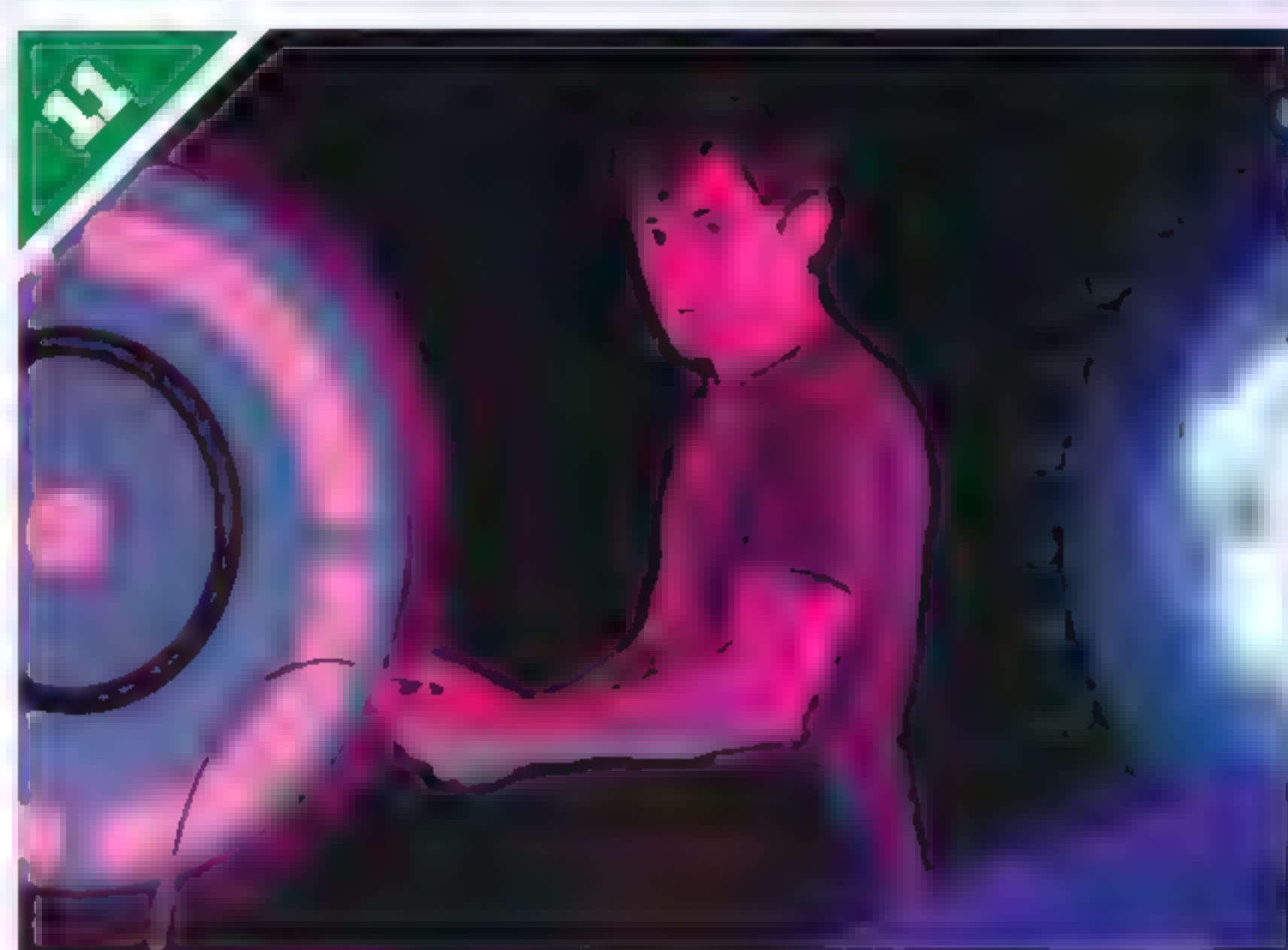
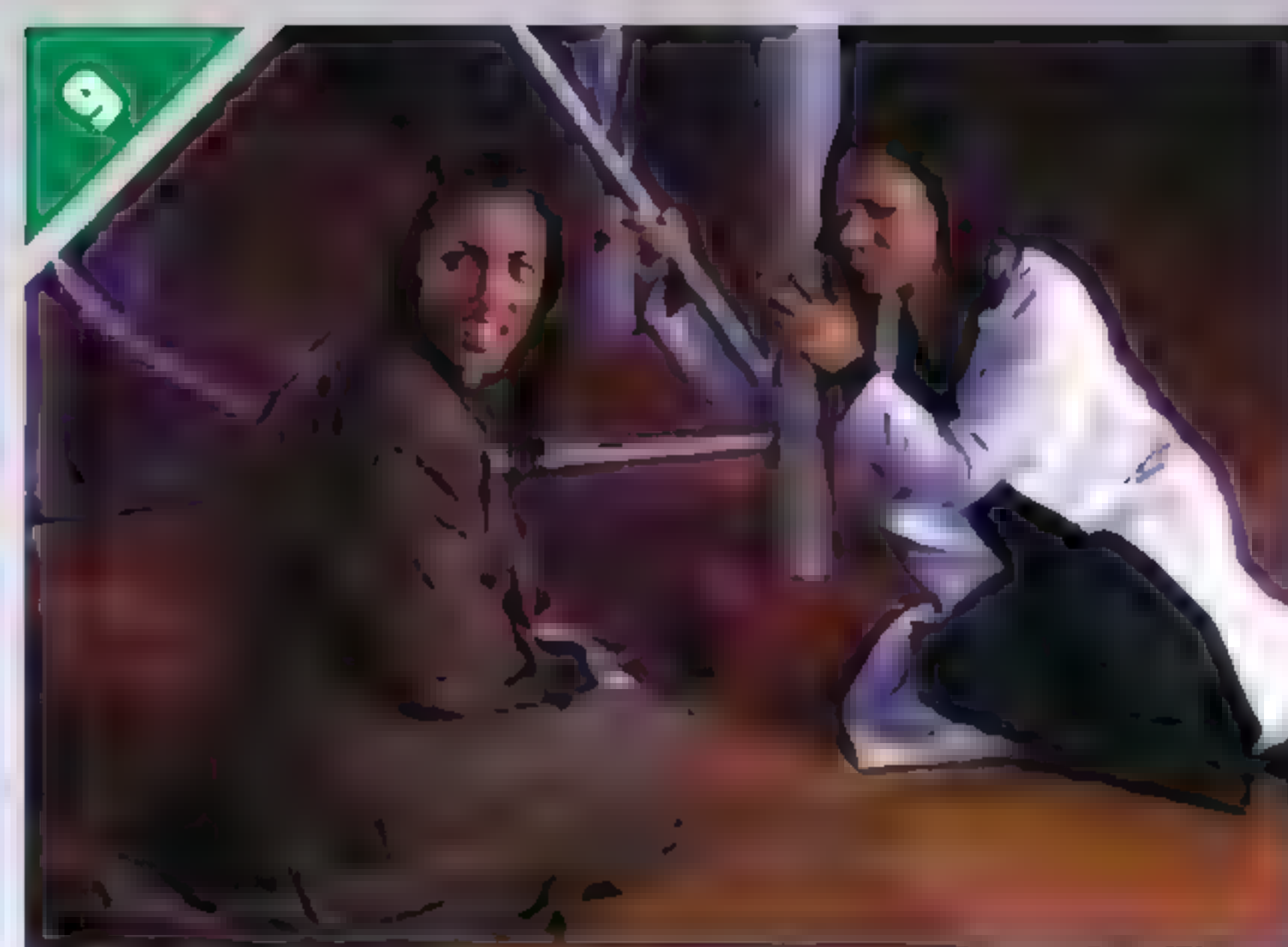
Donna calls her home and reassures Wilf that the Doctor will save them.

Price reports that the world's nuclear grid is preparing to launch. But as the countdown reaches zero, Martha's clone cancels the launch using her phone. [4]

The Sontarans teleport into the ATMOS factory and engage UNIT's troops in battle. Jenkins is killed. Skorr proclaims the battle is too easy: "This isn't war, this is sport!" [5]

Rattigan teleports to the Sontaran ship. Staal gloats that his offer of a new





planet was a lie. Rattigan teleports back to the Academy.

The Doctor calls Donna in the TARDIS and tells her she has to go outside. The Sontarans will have deadlocked the teleport link and he needs her to reopen it. Donna picks up a mallet, creeps outside, and knocks out the Sontaran on guard. [6]

UNIT's helicARRIER, the *Valiant*, descends from the skies and blasts the factory. [7] The UNIT troops launch a counter-attack and the Doctor and Martha's clone head down to the laboratory in the basement. Martha's clone admits she has been stopping the launch – which is what the Doctor wanted. He knew all along that she was a Sontaran agent. The real Martha is in the laboratory.

Mace faces Skorr in battle and shoots him. “Wonderful,” says Skorr as he dies. [8]

Martha's clone is dying. She tells Martha about the gas and he realises that it is ‘clonefeed’; the Sontarans intend to turn the Earth into a hatchery. [9]

Donna unlocks the teleport and the Doctor teleports her down to the laboratory and brings the TARDIS back to Earth. The Doctor, Donna and Martha then teleport to the Academy. The Doctor uses one of Luke's inventions, an atmospheric converter, to burn away the Sontarans' gas across the globe. [10]

Staal declares that they will wipe out “every last stinking human beast”. The Doctor picks up the converter and teleports to the ship to give Staal the chance to leave. Staal calls the Doctor's bluff.

Luke teleports the Doctor off the ship – and teleports himself on in his place. [11] He activates the converter and destroys the spaceship.

Wilf tells Donna to “go and see the stars, and then bring a bit of them back for your old Gramps”. [12] She returns to the TARDIS and asks Martha if she would like to come with them – but as Martha is about to leave, it takes off, out of control!



THE SONTARAN STRATA

'DAVIES FELT THAT THE MORE EMOTIVE,
WAR-OBSSESSED SONTARANS COULD OFFER
A MUCH BETTER OPPORTUNITY FOR
GOOD DIALOGUE.'

Pre-production

A great big military battle-filled story... an epic, tough adventure," was how Russell T Davies defined the first two-part story of *Doctor Who*'s 2008 series in an interview with *Newsround*. A key element in this adventure was the return of another well-remembered adversary of the Doctor's, last seen in 1985: the Sontarans. "They were always on the list," Davies confirmed in *Doctor Who Magazine*.

"They've been waiting patiently!"

Created by Robert Holmes, the first Sontaran had appeared in the serial *The Time Warrior* [1973/4 - see Volume 20]; the aliens had reappeared in *The Sontaran Experiment* [1975 - see Volume 22], *The Invasion of Time* [1978 - see Volume 28] and *The Two Doctors* [1985 - see Volume 41].

Unlike the Daleks and Cybermen, Davies felt that the more emotive, war-obsessed Sontarans could offer a much better opportunity for good dialogue. The image of the Sontarans removing their domed helmets to reveal a similarly

domed head was a striking one... and easy for younger viewers to draw. "I just want to see hordes of them, in war, in battle, fighting and loving it," Davies told *Doctor Who Confidential*.

Since most of the Sontaran

stories had been set on Earth, the slot of a two-part Earthbound narrative was ideal for them. The Sontarans would be put into battle with UNIT. The fictional paramilitary organisation had been introduced in the 1968 serial *The Invasion* [1968 - see Volume 13], since when it had appeared regularly between 1970 and 1976, and then re-emerged in *Battlefield* [1989 - see Volume 45] before being reintroduced in *Aliens of London/World War Three* [2005 - see Volume 49], featuring significantly in *The Christmas Invasion* [2005 - see Volume 51], and referred to in *Torchwood* and *The Sarah Jane Adventures*.

Martha Jones

The involvement of UNIT would also see the temporary reintroduction of Martha Jones, the Doctor's previous companion. "That was a big plan," explained Davies on *Doctor Who Confidential*, noting that Martha had moved on from her unfulfilled crush on the Doctor, "we've seen her grow up." In *Doctor Who Magazine*, he noted, "I knew that we'd never lose Freema [Agyeman, who played Martha], and that's why we've these extraordinary plans to put her in *Torchwood*, and then put her back into *Doctor Who*." Following *Utopia/The Sound of Drums/Last of the Time Lords* [2007 - see Volume 56], Martha was introduced as a medical officer working with UNIT in *Reset*, the sixth episode of the second series of *Torchwood*; she then worked with the team in *Dead Man Walking* and *A Day in the Death*. Reunited with Captain Jack, she hinted that her rapid qualification

Connections: Number of the fleet

► General Staal proclaims himself to be “Staal the Undefeated of the Tenth Sontaran Battle Fleet”, echoing Group Marshal Stike of the Ninth Sontaran Battle Group in *The Two Doctors* [1985 – see Volume 41].



as a doctor of medicine and her appointment to UNIT had been arranged by the Doctor.

The story was referred to simply as *Sontarans* in the series breakdown of Tuesday 20 February 2007; in this, the aliens had infiltrated a British science project to repair the ozone layer, part of which was a device like a metal tube running from floor to

gutter fitted into every home in Britain. The idea of the sky catching fire was one which Russell T Davies recalled seeing in an episode of the American science-fiction adventure series *Voyage to the Bottom of the Sea* entitled *The Sky's on Fire*, as well as the original 1961 movie which had spawned the series.

As with the previous year's first two-parter, the scripts would be written by script editor Helen Raynor. Since *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55], Raynor had written *To the Last Man* for *Torchwood* and the short story *All of Beyond* for Big Finish Books' anthology *Short Trips: Snapshots* published in June 2007.

“The main thing Russell said about Sontarans and a Sontaran story was military,” recalled Raynor of her writing brief on *Doctor Who Confidential*. “The brief that I think is absolutely irresistible is when there is the combination of something fantastical and something everyday, like the Sontarans striding through ordinary landscapes,” she added in an interview on *bbc.co.uk*. To set up the return of the clone warriors, references to them were inserted into *Eye of the Gorgon*, a story being recorded in the spring for *The Sarah Jane Adventures* and which would air that autumn.

Russell T Davies' original idea for the story was that everyone had new chimneys installed in their homes which offered an ecological function to clean the polluted atmosphere. This idea formed the basis of Raynor's first draft script. However, by the start of July, a new idea arose which took the story off in a new direction. This idea involved cars – which the writer believed that children would relate to more easily than chimneys – and particularly the use of satellite navigation devices. “There's got to be something sinister about a car with that little voice talking away,” revealed Davies on *Confidential*. The idea of an ‘evil satnav’ was something which Davies had previously worked into early drafts of the taxi kidnap sequence in *The Runaway Bride* [2006 – see Volume 54]. The concerns of pollution from vehicles fitted in well with the story's ecology subtext, as the Sontarans changed Earth's atmosphere. Raynor devised the ATMOS – Atmospheric Omission System – to supposedly reduce carbon dioxide emissions to zero.

The deadly application of the satellite navigation system in the script was partly inspired by news stories about accidents blamed on the units; in May 2007, a driver had found herself guided onto a level crossing at Ffynnongain not shown by her navigation system one night, and narrowly escaped with her life as a train

Right:
Donna goes
Sontaran
hunting.





slammed into her Renault Clio. This would inspire the demise of a character in the pre-credits of the first episode to set up the mystery for the story. "Quite an adult opening for an episode," observed Davies on *Confidential*, "and horrible."

Another element which emerged in the story was that of cloning, a common science-fiction theme now being developed in the real world, and not explored by *Doctor Who* since its 2005 return. Originally it was thought that all the workers at the ATMOS factory could be Sontaran-created clones, but a better use for this plot ingredient was found – by introducing a clone version of Martha Jones. The clone Martha would be as smart and clever as the real Martha, but would comprise all the negative aspects of her character – the person she could have become. "It was just irresistible," said Davies on *Doctor Who Confidential*. "Let's have the evil companion. That's when the story clicked into place." Instead of being clones, the workers would be hypnotised into working – drawing upon a plot device from *The Time Warrior* where the Sontaran Linx hypnotised human scientists to work without rest.

The two-parter would be made in a block of its own to be produced by Susie Liggat. It was script-edited by a new name for *Doctor Who*, Nikki Smith, the head of development with BBC Wales – effectively the boss of script editors Brian Minchin and Lindsey Alford – who would become producer of *The Sarah Jane Adventures* when production restarted in April 2008.

As usual, Russell T Davies undertook rewrites to the series' scripts, working

on these from Monday 10 September; work on the first part was completed by Thursday 27 and the second by Monday 8 October. To remind himself of the Sontarans and their behaviour, he watched the DVD of *The Time Warrior*.

Preparation for the block began on Monday 17 September, with the Sontaran two-parter assigned to a new director for *Doctor Who*, Skye-born and Scotland-based Douglas Mackinnon. Having worked on series such as *London's Burning* and *The Bill* – on which Susie Liggat had been his first assistant director – Mackinnon had worked with Russell T Davies on *The Grand* some years earlier. His recent work had included Steven Moffat's *Jekyll* for BBC One, and he believed that this attracted the attention of the *Doctor Who* team. "The main reason I'm doing *Doctor Who*, is that my little boy Thomas is a big fan," the director told *Radio Times*. "When I said I was doing it, he thought he had the coolest dad in the world. That's good enough for me!" Mackinnon had been a fan of *Doctor Who* since childhood with memories of *The Time Warrior* in particular, and rewatched the old Sontaran stories to refresh his impressions of them.

Left:
Miss Jones
meets
Miss Jones.

Return of the Sontarans

The tone meeting for the block was held at the Upper Boat meeting room on the afternoon of Thursday 20

September, with Russell T Davies giving the key word to describe the episodes as 'military'. Danny Hargreaves of Any Effects particularly anticipated the battle scenes. "I was getting a bit carried away in the tone meeting," he told *Doctor Who Magazine*. "I asked Russell what colour

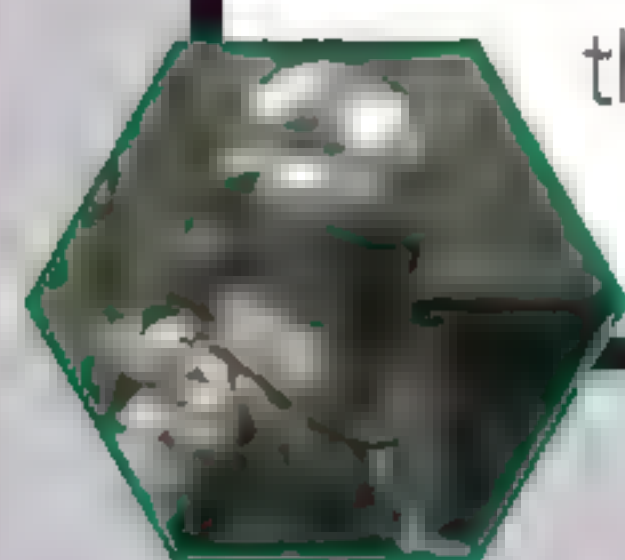
Connections: Venting

► The Sontarans retain their traditional weakness of the probic vent, first introduced in *The Time Warrior* [1973/4 – see Volume 20].



Connections: Female of the species

► In *The Time Warrior* [1973/4 - see Volume 20], Linx studies Sarah, noting her differences to examples of the human male, echoing Skorr's assessment of Martha in *The Sontaran Stratagem* that "the female has a weak thorax".



blood Sontarans would have. He said, 'No, Danny, no!'"

The BBC announced the return of the Sontarans, and the casting of Christopher Ryan – an actor best known for the 1980s comedy series *The Young Ones* – as the aliens' leader on Tuesday 2 October. "I'm absolutely delighted to be appearing in *Doctor Who*," said Chris. "The last time I appeared... was in 1986 [when] Colin Baker was the

Doctor"; Chris' role had been as the alien Kiv in *The Trial of a Time Lord* Parts Five to Eight [1986 – see Volume 42].

The job of redesigning the Sontarans went to Neill Gorton at Millennium FX, whose brief was to keep the basic shape and recreate the original look of the Sontaran face, while modernising the quilted uniforms of the 1970s and 1980s into something more akin to armour. "We loved the way they looked. It was very much about going back to the 70s, to recapture that look and feel in the faces, then go a bit crazy with the bodies," he told *Radio Times*.

Russell was keen that – as with Linx and Styre, the Sontarans played in their first two appearances by actor Kevin Lindsay – the aliens should be short and stocky, reflecting the high-gravity planet they came from. As such, the Sontarans were all to be around five feet tall, and based around a body cast of Ryan. *Doctor Who Confidential* was present to see a full plaster cast of the actor being taken, with the actor standing motionless holding a bar for an hour, so that the armour could be sculpted in clay. Gorton pitched to emphasise the soldier concept of the aliens with a garb more akin to metallic battle armour with medieval elements which was accepted because the design of the Sontaran foam rubber masks for the two lead aliens was

so similar to that of *The Time Warrior*.

Gorton told *Doctor Who Magazine* that the new armour was "my nod back to my childhood memories of *The Time Warrior* and the

impression I had as a child of the Sontaran being a kind of black knight".

However, there was a colour variation as the team experimented with silver-blue body suits and a deep metallic blue for the helmet and belt.



This page:
Redesigning
the Sontarans.





With all 12 costumes modelled on Ryan, the other Sontaran actors needed to be between 4' 10" and 5' 2". "The hard part was the casting," Gorton told *Radio Times*. "We went all over the country to find people who could fit inside the costumes." All the Sontaran costumes were constructed over Ryan's body cast with Lenny Sant of Millennium working on the armour.

The Noble family

A follow-up tone meeting for the two-parter was held from 3pm at Upper Boat on Monday 8 October. The early versions of the scripts were written to feature Geoff and Sylvia Noble, with Raynor partly basing the latter's chiding of the former on her own parents. The team saw the story as very much bringing the Noble family more to the fore. The danger of the situation would be brought home by the cliffhanger when Geoff was directly imperilled. "That's what you get when you're connected to the Doctor," noted Davies on *Doctor Who Confidential*.

However, shortly after the tone meeting, the state of Howard Attfield's health became apparent; the actor who played Geoff Noble was extremely ill, and the BBC team started to look into scheduling all his sequences for the Sontaran episodes

during the third week of October so that they could be recorded as soon as possible. By Tuesday 16 October, it was decided to rewrite all the scenes with Geoff and allocate them to Donna's grandfather, Wilf, who would be played by Bernard Cribbins, a guest star from the recently recorded Christmas Special *Voyage of the Damned* [2007 – see Volume 57].

The shooting scripts were prepared on Tuesday 16 October, and at this stage several scenes had been dropped. The opening episode lost a scene after Sylvia asked her daughter if she was staying for tea and commenting on her jeans ("Takes a brave woman, that's all"). The second episode originally contained a scene of Skorr addressing his unit in the spaceship corridor ("Combat will be glorious and your battlefield, Earth!"), the Doctor, Martha and Mace finding the body of Ross in the corridor, a scene with Lieutenant Skree telling General Staal about the loss of Martha and the death of Skorr, and a sequence of Staal marching with two of his troops along a corridor and speaking of the "one million soldiers. Each ready to be cloned" held in the hatchery aboard the vessel.

The character of Luke Rattigan was seen as an outsider whose loneliness had manifested itself as childish megalomania, and in whom the Doctor would see elements of himself. The human ally also allowed conversations with the aliens to develop the plot that could not be undertaken with the Doctor. Helen Raynor believed that the Doctor was a maturing influence on Luke, leading to his act of brave self-sacrifice.

Left:

A battalion of Sontaran actors assembles in the car park.

Connections: Old enemy

➤ The Doctor is very much known as an enemy of the Sontarans, with his regenerative abilities marking him as "a facechanger". Staal references the Doctor having led the battle in the Last Great Time War, first named in *The Unquiet Dead* [2005 – see Volume 48].





Above: Private Gray discovers something in the cloning pool...

Three Sontarans were named in the script: General Staal, Commander Skorr and Lieutenant Skree. However, only two full Sontaran prosthetics were made, so Skree would be achieved using one of the helmeted Sontaran extras, with dialogue dubbed in post-production.

“For the glory of Sontar!” said Staal, possibly naming the Sontarans’ home world for the first time on television; the bbc.co.uk entry on the aliens in *The Monster Files* confirmed that Sontar was the name of their planet, established in the *Doctor Who Magazine* comic strip *The Betrothal of Sontar* by John Tomlinson and Nick Abadzis which appeared from issues 365 to 367 at the start of 2006. Prior to this, the name Sontara had been ascribed to this planet in *The Crystal Bucephalus*, a book in the range *Doctor Who: The Missing Adventures* by Craig Hinton, published in November 1994, while the character of General Sontar featured in the BBC Books novel *The Infinity Doctors* by Lance Parkin in November 1998, who in turn seemed to derive from General Sontaris, the Sontaran warrior from whom all others were cloned as described in the FASA *Doctor Who Role Playing Game* manual in 1985.

“They need the release, that joy in battle,” explained Davies of the clone warriors’ war

chant on *Doctor Who Confidential*. The script noted that their leader ‘makes a ritualistic warriors’ gesture, banging his fist in an open palm, a bit All Blacks’ with reference to the New Zealand national Rugby Union team performing a Maori dance before each match.

The cloning tank was set up so that viewers would expect there to be a Sontaran inside rather than the clone. Originally, a half-formed humanoid creature was discussed, but this idea was simplified when it was felt that there would be little of the prosthetics budget left having made two Sontaran masks.

Unified Intelligence Taskforce

One issue that had to be tackled by the production team was the UNIT organisation’s name. When the military group had been introduced in 1968, UNIT had been defined as the ‘United Nations Intelligence Taskforce’. However, when UNIT was reintroduced in *Aliens of London/World War Three*, it became clear that the real United Nations was unhappy about any potential confusion that could be caused by an association with the fictional group, particularly from *Doctor Who* fan websites. A full definition for UNIT’s name had not been given in previous episodes such as *The Christmas Invasion* and *Utopia/The Sound of Drums/Last of the Time Lords*, but now a new name was needed. “We had the whole script department coming up with variations of what it could be,” said Raynor on the episode commentary. Eventually, Russell T Davies came up with Unified Intelligence Taskforce, which Martha specified in the script.

Russell T Davies had never quite been comfortable with the idea of the essentially peace-loving Doctor being

associated with a primarily military force such as UNIT. The story was therefore constructed with specific reasons for the Doctor again working closely alongside UNIT by emphasising his attitude to the military, while also leaving the organisation to appear heroic. The dialogue also emphasised that Martha had not adopted UNIT's values, but those of the Doctor, since she started working with the organisation "She's in UNIT, working within UNIT with all the Doctor's passion and care and faith," explained Russell on *Confidential*, "so she's become a 'Doctor' in her own right."

Of the new characters to feature in Helen Raynor's story, journalist Jo Rosser was 'late 20s, smart', while her subject for investigation was Luke Rattigan, described as '18 – jeans, T-shirt, trainers, as casual as a Silicon Valley genius'; Luke was originally named Luke Marlow, after a keen young *Doctor Who* fan and the son of one of Helen Raynor's friends. As for the UNIT personnel present, Colonel Mace was '40s, formal, though maybe not as in control as he'd like to be', Private Harris was 'brave' while Private Steve Gray was 'not so brave', UNIT driver Ross Jenkins (named after script assistant Ross Sutherland and Richard Jenkins, an assistant producer with New Media covering *Doctor Who*

and *Torchwood* material) was 'young [and] enthusiastic' and Captain Marion Price was '40s, female, second-in-command'.

The leader of the Sontaran forces, General Staal had 'a gruff, military voice' and, when revealed, was 'short, stocky, strong, in full uniform, including domed helmet. A strutting, formal, military General through-and-through, complete with swagger stick.'

When his helmet was removed, the Sontaran face betrayed 'brutal features, tough, leathery skin, the domed, neckless head.'

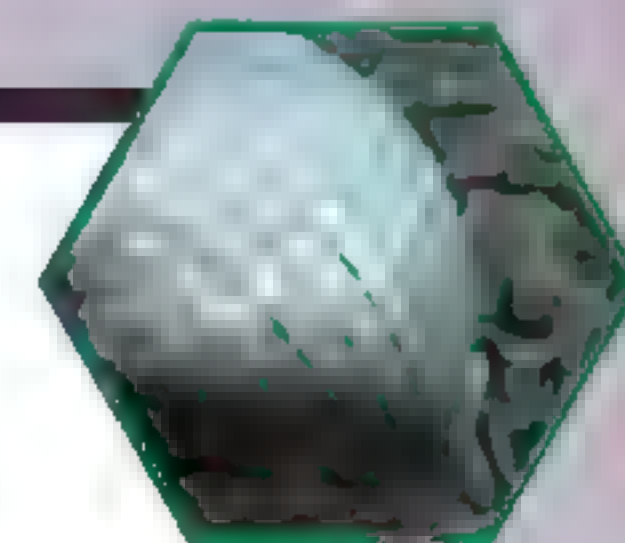
The ATMOS satnav unit spoke with 'a silky female voice' while inside the tank in the cloning area was 'a pale humanoid shape... wet, hairless; something crude and smooth about its eyes, nose, mouth, half-formed. Though it seems unintelligent... a fleshy rope, running from its neck, into the side of the tank behind its body.'

On Rattigan's floor at the Academy, the script indicated 'the open space [is] dotted with objects, like toys. A spacehopper [a popular children's toy launched around 1969]. Pinball. Desk with computer.' Later when the Doctor entered, he was 'looking everywhere; he's bound to have a go on the spacehopper.' It was Russell T Davies who suggested the rather pathetic explosion of the ATMOS device in the UNIT jeep, which allowed the script to make a gag out of budgetary restrictions.

In the second episode, Donna was originally to have attacked the lone Sontaran trooper with a shoe rather than the TARDIS mallet, but it was pointed

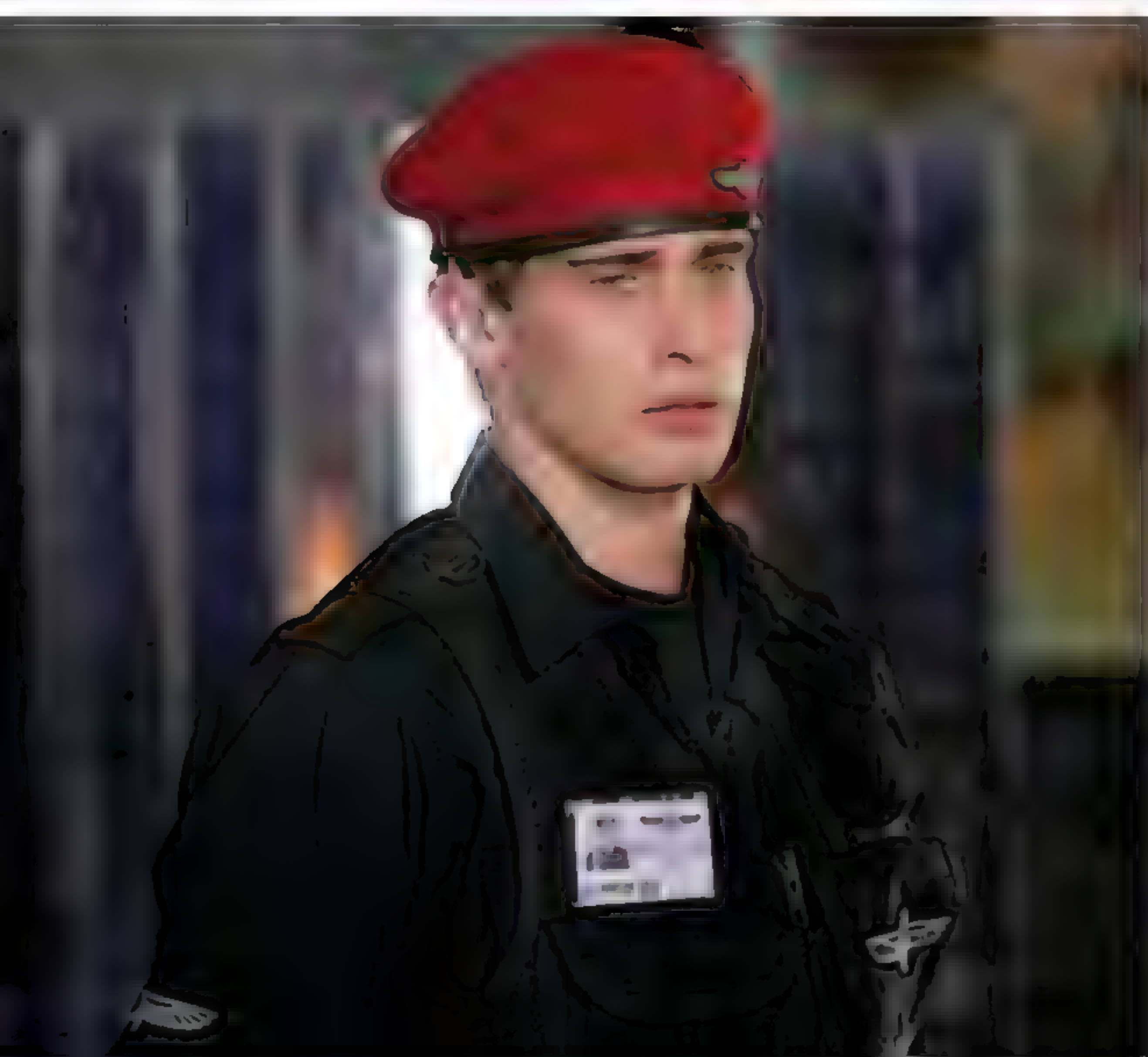
Connections: Balls

► As with the vessels seen in *The Time Warrior* [1973/4 – see Volume 20], *The Sontaran Experiment* [1975 – see Volume 22] and *The Two Doctors* [1985 – see Volume 41] the script describes 'smaller circular Sontaran pod-ships' in addition to the main Sontaran battleships.



Left:

Private Ross Jenkins, codenamed Greyhound Forty.



out at an early stage in development that Donna only wore trainers.

Location recces for the Sontaran episodes were held on Wednesday 17 and Thursday 18 October, concurrent with the end of recording on *Partners in Crime* [2008 – see Volume 57]). A production meeting was held on the Thursday afternoon, and it was announced that David Tennant and Freema Agyeman would be attending their first official *Doctor Who* signing; for the launch of *The Complete Third Series* DVD set in London's Oxford Street HMV branch on Monday 5 November.

The readthrough for the Sontaran two-parter took place from noon on Friday 19 October, before David Tennant and Catherine Tate continued recording final scenes on *Partners in Crime* at Upper Boat that night.

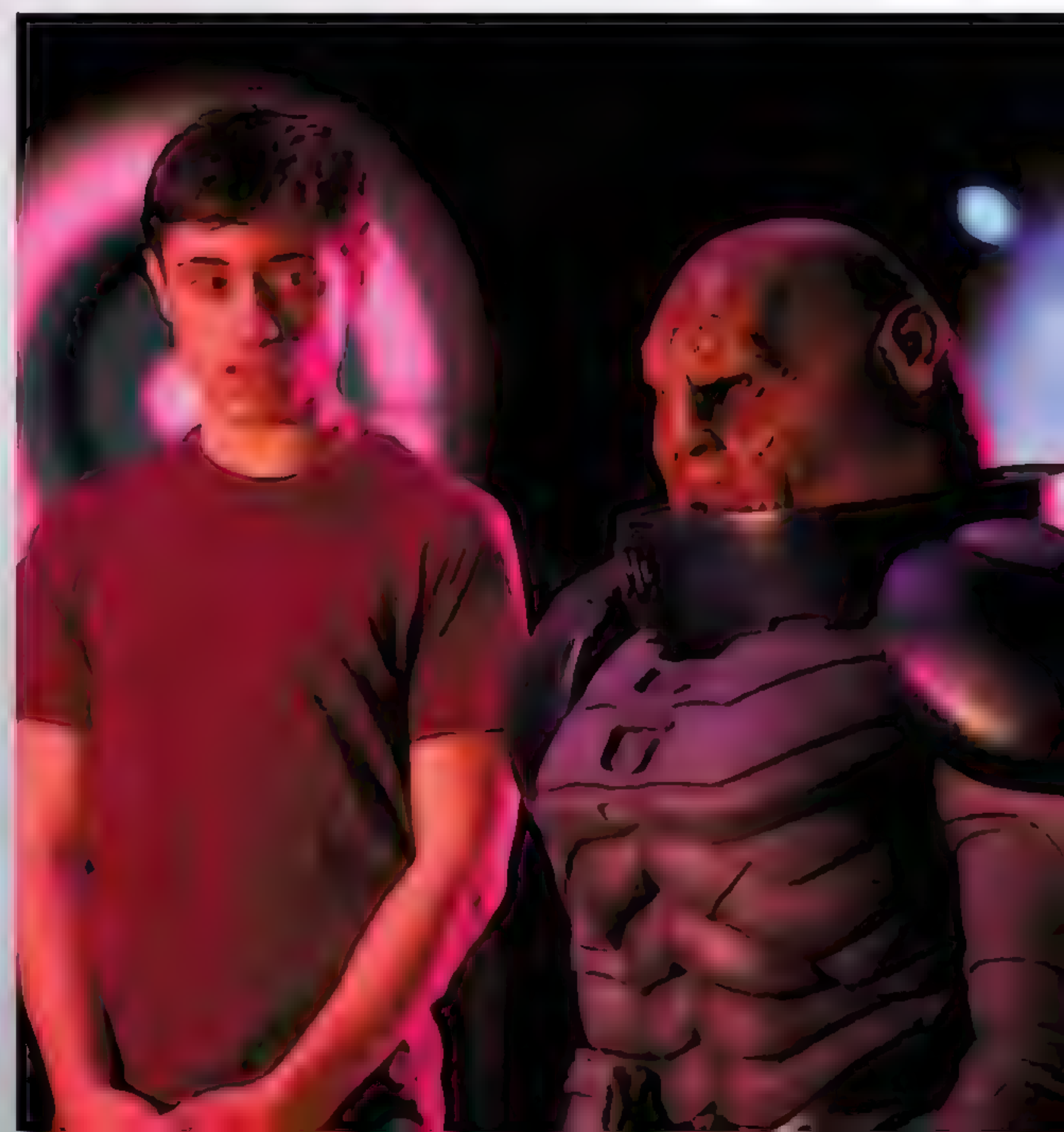
The readthrough session saw Freema Agyeman rejoining the *Doctor Who* team for the first time since completing work on *The Sound of Drums/Last of the Time Lords*. “We’ve been cross-referencing schedules with the *Torchwood* production team so that all our dates fit together,” executive producer Phil Collinson told *Doctor Who Magazine*. Since completing work on *Doctor Who*’s 2007 series in March, Agyeman had rejoined the *Torchwood* team for a readthrough of *Reset* on Wednesday 4 July, after which *Reset* was recorded in the same block as *Dead Man Walking*. “Russell sent me a text saying, ‘This is the first baddie you’re ever going to tower over,’” laughed Agyeman on the commentary for *The Poison Sky*.

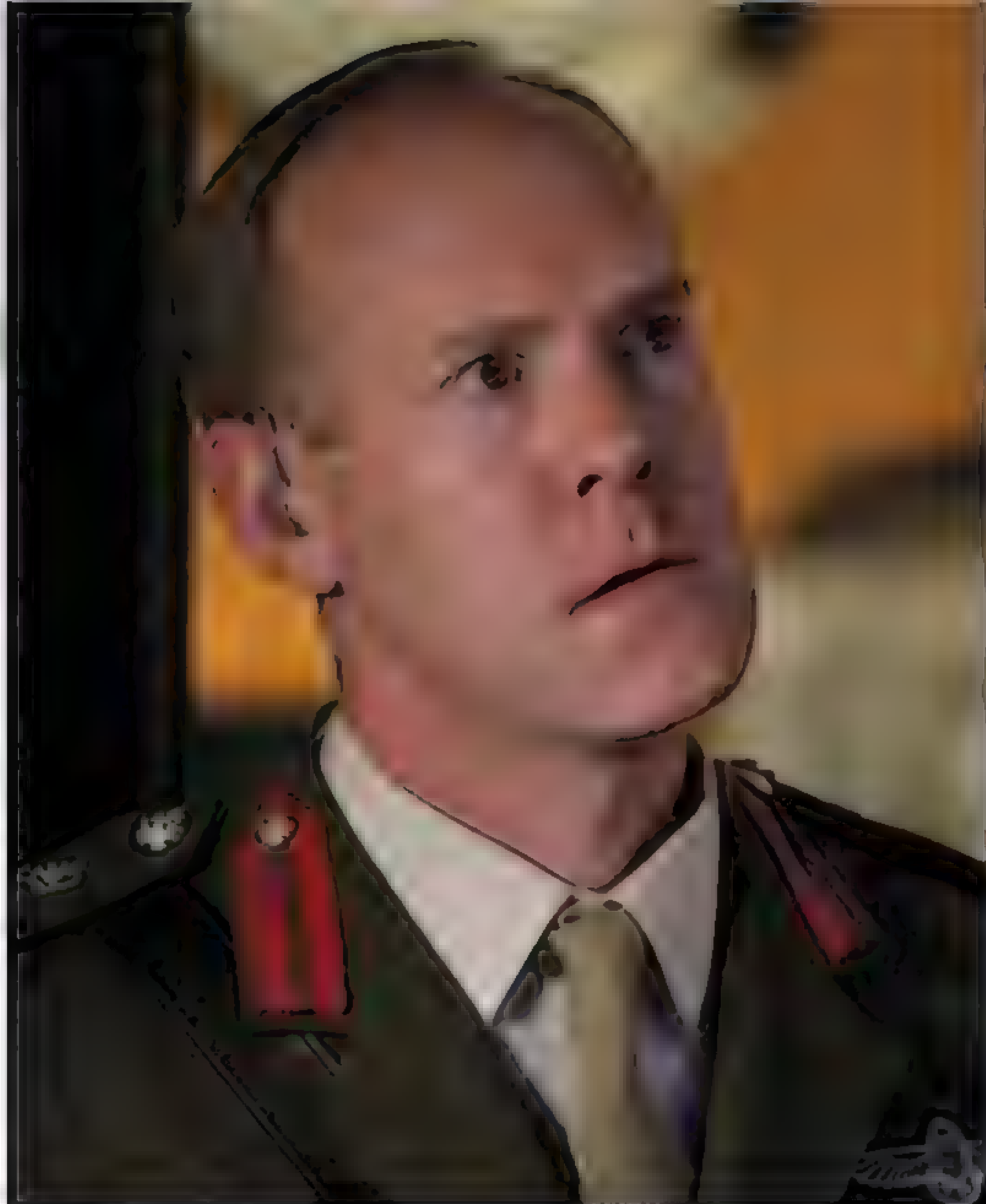
To prepare for playing General Staal, Christopher Ryan had purchased *Doctor Who* DVDs of old Sontaran stories and watched them on a portable player since he no longer owned a television set. Playing Colonel Mace was Rupert Holliday Evans who realised that he was following

in the footsteps of Nicholas Courtney who had played UNIT’s former commander Brigadier Lethbridge-Stewart. “He’s someone I hold in incredibly high esteem,” he told *Doctor Who Magazine*. Earlier in 2007, Evans had been offered a role in *Voyage of the Damned*, but this had clashed with a theatre commitment in Edinburgh. Playing the role of Sontaran Skorr was Dan Starkey, a *Doctor Who Magazine* reader for 15 years for whom this was his first television work after leaving drama school. Starkey had loved *Doctor Who* in his childhood and had watched *The Time Warrior* before attending his audition. Ryan Sampson, who was to play Luke, was unavailable to attend the readthrough as he was engaged at an Old Vic Theatre workshop that day; unfamiliar with the series, he soon made a point of watching DVDs of the show and became addicted to it.

Over the weekend, David Tennant recorded an edition of BBC Radio 4’s *Chain Reaction* on Sunday 21 October at the Duchess Theatre in London. Previously, Tennant had been interviewed by Catherine Tate for the show; Tennant’s chosen interviewee subject was actor

Right:
Luke Rattigan
is in cahoots
with the
Sontarans.





Richard Wilson, who had guest-starred in *Doctor Who* as Dr Constantine in *The Empty Child/The Doctor Dances* [2005 – see Volume 50] and with whom Tennant had worked with in the 1998 LWT sitcom *Duck Patrol*.

Script revisions


Pink revisions were made to the script for *The Sontaran Stratagem* on Monday 22 October. Jo Rosser became Jo Nakashima, and numerous locations for scenes at the ATMOS factory were more finely specified. When Harris originally knocked on the tank in the cloning room, the object knocked back twice; this now became a “WHAM!” from inside instead. When talking to Donna, Sylvia now commented on her “silly little trick with the car keys” in reference to *Partners in Crime*. It was also noted that when away from UNIT, Ross was more relaxed in the company of the Doctor. When the Doctor examined the ATMOS unit in Sylvia’s car, there was now extra dialogue when Donna commented on the Doctor sonicking the unit. There were also small changes made to the opening scene and the Doctor examining the ATMOS unit.

The pink revisions made to *The Poison Sky* the same day saw the insertion of the initial news broadcasts about the situation featuring an un-specified newsreader but also the ‘American Newsreader’ first

seen in *Aliens of London*, with the script noting that ‘she now has a name, Trinity Wells’. Some of the Doctor’s conversation with Staal was resequenced, and Donna wondering about the Doctor’s phone number was changed. When listing the nuclear countries standing by, Mace originally also said, “Israel, online.” During the dialogue in UNIT HQ, the Doctor now commented that he could do with the Brigadier, referring to Brigadier Alistair Lethbridge-Stewart whom he had worked with at UNIT since its inception in *The Invasion* through to after his retirement in the 1989 serial *Battlefield*. Colonel Mace explained that “Sir Alistair” was stranded in Peru, confirming that the Brigadier had been knighted in the intervening years. The Doctor’s description of the teleport panel was also changed from the original ‘like a letter C with a vertical line through it’. The Doctor’s dialogue now clarified why the Martha clone was needed to stop the nuclear attack and to keep the clonefeed gas intact. A comment from Donna as she looked across London was altered from “my parents” to “my family”. At the end of the episode when talking to Wilf and Donna, Sylvia originally said, “Ozone, they’re saying down the shops, didn’t I tell you? It’s always ozone!... I said I’d phone Julie-two-down.” This dialogue was altered and now mentioned Suzette, seen in *Partners in Crime*.

In *The Guardian* on Monday 22 October, Sir Ben Kingsley commented on his rumoured casting as Davros in *Doctor Who* – as claimed by *The Sun* – saying of the story, “I’ve never heard about this.” Meanwhile in the *MediaGuardian*, it was reported that Russell T Davies was developing a BBC drama series about 40-something gay men, a project that he would oversee during *Doctor Who*’s forthcoming break in production. ■

Left:
Guv’nor of
UNIT’s British
division,
Colonel Mace.



THE SONTARAN STRATAGEM THE POISON SKY

Production

Above:
David Tennant
and Ryan
Sampson
film a scene
at Rattigan
Academy.

Recording on the Sontaran two-parter started with work from 8am on Tuesday 23 October 2007 at Margam Country Park in Port Talbot. Appearing as the Rattigan Academy, this venue had previously been used by the BBC team as St Agnes' Abbey in *Eye of the Gorgon* for *The Sarah Jane Adventures* and its orangery was subsequently employed as the venue of Gwen's wedding in the *Torchwood* episode *Something Borrowed*. At this point, recording was still continuing on *Partners in Crime*, and so Catherine Tate was allocated to

work with that episode's crew for the day while David Tennant joined the team for the new story. Interior recording for *The Sontaran Stratagem* saw covered scenes in Luke's personal area from the Doctor challenging Luke over ATMOS through to the return of General Staal to his ship. Christopher Ryan was required to be transformed into the Sontaran by Martin Rezard and Jo Glover of Millennium FX, and his movement in these scenes was arranged by choreographer Ailsa Berk. The main Sontaran heads had been modelled by Rezard working with Ivan Manzella, the result of two designs submitted by

Millennium to the BBC, of which the more radical redesign had been chosen.

The Sontaran make-up took two and a half to three hours. First of all, foam lycra arm sections were donned, after which the heads could be added. Next, a bald cap was applied to keep the actor's hair under control, after which the domed head piece was added, deadening his hearing. A flexible foam rubber mask to give freedom of expression was then glued to the performer's face. The firm foam rubber armour was then donned and finally, the gloves and collar were added.

Sontaran atmosphere

Work continued at Margam on Wednesday 24 October with another 8am start, and Tennant was now joined by both Catherine Tate and Freema Agyeman. Vehicles in Vision provided the UNIT Land Rover used by the Doctor and Ross in the first episode, and plate shots looking out across the Academy estate were taken by Dave Houghton and Tim Barter of The Mill so that the skyline of London could be added in post-production. Recording began with the exterior scenes of the Doctor and Ross arriving in the first episode and then the outdoor sequences in *The Poison Sky*. To create the effects of the Sontaran atmosphere, Danny Hargreaves of Any Effects used two different techniques; masses of smoke was generated from a large cellophane tube which could emit the vaporising gases over a large area, while smaller handheld units could also be employed for close-ups. This use of the vapours caused continuity problems for the crew, leaving them at the mercy of air currents.

That afternoon the team moved inside and while the daylight faded continued

to record in Luke's room for the climatic scenes of the Doctor – and then Luke – teleporting to the Sontaran ship, and also of the dejected Luke curled up on the floor. Stunt arranger Tom Lucy was present to ensure that Tennant performed the shot of him being thrown to the floor of the teleport safely, with the crew wrapping on time at 6.30pm. That evening, Catherine Tate appeared on the Sky Arts programme *Clive James Talking in the Library*.

It was also announced that sound editor Kelly-Marie Angell of Bang Post Production had won an award as Most Promising Newcomer for her work on *Doctor Who* at The Conch 2007 – the UK Screen Association's film, commercial and TV sound awards ceremony.

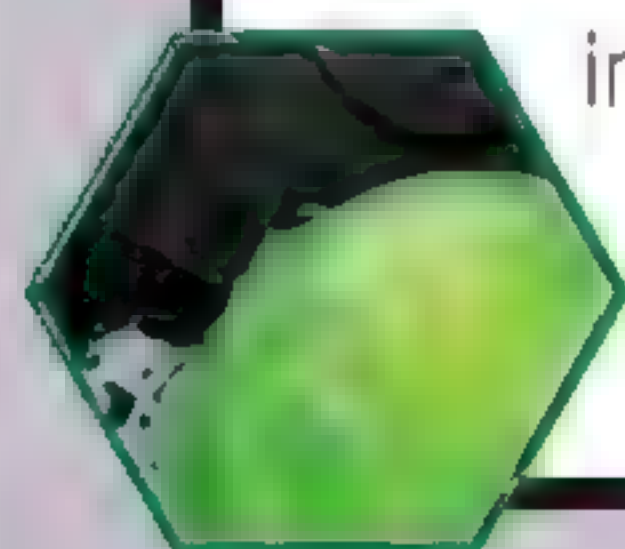
By Thursday 25 October, word about work at Margam had spread and the crew found numerous onlookers present; David Tennant spared time when he could to meet younger fans and pose for photographs. Recording ran from 1pm to 11.30pm, starting with the Doctor and Ross escaping from the Academy and an effects shot of the Doctor firing the Atmospheric convertor device in *The Poison Sky*. While a second camera recorded the departing Land Rover from Luke's point

Below:
On location for
*The Sontaran
Stratagem*.



Connections: Long war

► In *The Poison Sky*, the Doctor refers to the Sontarans fighting the Rutans for 50,000 years; the Rutans had been mentioned as far back as *The Time Warrior* [1973/4 – see Volume 20] and a blobby, shape-changing Rutan had appeared in *Horror of Fang Rock* [1977 – see Volume 27].



of view, scenes between the Doctor and Ross inside the vehicle were recorded inside the UNIT transport at the rear of the venue. After sunset at 6pm, the pre-credit sequence for *The Sontaran Stratagem* of Luke having Jo thrown out and her subsequent departure was recorded, with the recording of material inside Jo's car as she made her fateful ATMOS-guided journey.

The final day at Margam was Friday 26 October, with recording from noon to

10.30pm. The first scenes to be recorded on the upper floor were in the lab with the students, and after dark work continued downstairs in Luke's room for the solo scenes of Luke in the pre-credits of *The Sontaran Stratagem*. By the time reporters from the local newspaper arrived, there was nothing for them to see outside the venue.

Neither Tennant nor Tate were required for work on Saturday 27 October, although Freema Agyeman joined the crew at the Usk Valley Business Park in Pontypool – as seen in *The Runaway Bride* and *Smith and Jones* [2007 – see Volume 54] – for recording from 11am to 9.30pm. This disused shampoo and hair conditioner factory was perfect for various locations at the ATMOS factory, including the menacing locale of the clone room. As well as using the teleport unit seen in Luke's room, the set reused the pool that had been the centrepiece of the Pompeii villa a few weeks earlier, now acting as the cloning chamber. *Doctor Who Confidential* was present to watch the work around this 'gloop tank' which contained a safe slurry formulated from food additives, powder



paint and glycerine (as a skin barrier) and was safe for any artist immersed in it to ingest. Recording began with the sequences of Martha being taken to the cloning area and being captured, followed by her experience of the cloning technique. The hand that emerged from the tank belonged to a submerged, wetsuited Ruari Mears, one of the performance artists who regularly played monsters on the series; the actor was bald and so minimal shaving needed to be undertaken to turn him into the clone with a blank face created by Ivan Manzella. The cloning process was then taped in two stages, first with Agyeman as the real Martha watching her synthetic double emerge from the slurry with her back to the camera; this role was performed by Mariam Nundy who doubled for Agyeman on the story. Finally came Agyeman's turn for the tank. Having listened to the experiences of Mears and Nundy, Agyeman took a deep breath



before going under, but mis-timed this. “It was tepid and slimy,” she recalled on *Confidential*, “and as I went under and came up, I breathed in and out at the wrong time and it all went up my nose.” All three actors were glad of the heater installed in the tank to keep the slurry warm, and Douglas Mackinnon planned his shots with Agyeman and Nundy carefully to allow the edits between Martha and her clone.

This was Dan Starkey’s first day recording as Skorr, working alongside Christopher Ryan. After the clone room scenes were completed, work continued with sequences for the first episode of Harris and Gray in the corridor approaching the clone room, and later being sent off in a conditioned state by Staal.

On Sunday 28 October, David Tennant rejoined his *Voyage of the Damned* co-star Kylie Minogue in Studio 6A of Western House in London to record *X-mining Kylie*,

a discussion of Kylie’s new album *X* (due for CD release on Monday 26 November) for transmission on Radio 2 on Tuesday 27 November. Because the conversation would also touch on the unscreened *Doctor Who* Special, it was planned that a re-edited version including this additional material would be broadcast over the festive period after *Voyage of the Damned* had aired. The producer was Malcolm Prince, who had produced Radio 2 documentaries such as *Doctor Who – Project: Who?* in recent years. At the same time, Ailsa Berk held a movement rehearsal with the Sontaran crowd artists.

Clone prosthetics

None of the regulars were required for work at Usk Valley on Monday 29 October, which saw the cloning room and corridor outside again used for recording from 10am to 10.30pm. The main set piece was Harris and Gray’s discovery of the room, the clone rising from the tank, and the arrival of Staal, with *Doctor Who Confidential* again on hand. Ruari Mears was now made up by Millennium FX to play the clone found by the UNIT privates. A cast had been taken of his face so that a full latex prosthetic face could be made. He had then had his body waxed at a salon (“The most painful experience of my life,” Mears noted on the episode commentary), and in most shots was clad only in swimming briefs. Since the prosthetic – which took two hours to apply – had only small holes for Mears to breathe through the nose and mouth, the actor was blind on set and had to be guided into position and have the action around him clearly described. Mears found this

Left:
What has Gray found in the basement?

Connections: Key

➤ As with Rose in *Aliens of London/World War Three* [2005 – see Volume 49] and Martha in 42 [2007 – see Volume 55] – Donna was given a key to the TARDIS.



experience akin to sensory deprivation and was able to zone out into a meditative state, although he was brought in and out of the tank quickly between takes in order to keep him warm. Meanwhile from 2pm, Ailsa Berk held a 'Sontaran workshop' to work with the other actors who would be playing the warriors.

On the morning of Tuesday 30 October, readers of the *Metro* found Billie Piper confirming that she might be returning to *Doctor Who*: "I have been asked, and it's a great storyline, so who knows?" In Pontypool, work from 9am to 9.30pm continued to focus on the clone room and its nearby corridor, with all three regular cast members back on set and largely focusing on the scenes in *The Poison Sky*, along with a pick-up of the clone hand emerging from the tank in *The Sontaran Stratagem*. While Nundy was again present for the scenes with Martha and her clone, the full complement of 10 additional Sontarans was also on hand and various

Right:
Send in the clones...



crowd replication shots of the alien troops were recorded. It took Catherine Tate some time to realise that the rank and file Sontarans were not animatronic creations. "I didn't know they were real," she explained to *Radio Times*. "I thought they were moved by electricity or something. I genuinely didn't know there were people inside." BBC Interactive was also present to tape material for the *bbc.co.uk* website, and during the day, a photoshoot was conducted featuring David Tennant, Catherine and Freema Agyeman, with Dan Starkey representing the Sontarans as Skorr.

Connections: Have you met Miss Jones?

▶ Martha Jones is now engaged to Tom Milligan with whom she had worked in *Last of the Time Lords* [2007 - see Volume 56], and commented that her family was "recovering" after its experiences in that story, later telling Donna that her mum (Francine), dad (Clive) and sister (Tish) were imprisoned and tortured; her clone

also mentions her family, including her brother (Leo).



National Television Awards

Having obtained photographs from fans who attended the recording at Margam the previous week, the local *Guardian* newspaper in Neath published a report on the earlier location work in time for Hallowe'en. The BBC crew spent the day on Nant-Fawr Road (with neighbouring road junctions renamed Mallard Street and Rydale Street) which had been established as the location for the Noble home in *Partners in Crime* a couple of weeks earlier, and where Catherine Tate had made friends with Jack, a Welsh terrier who lived next door to the house being used by the BBC. The police was on hand to help with crowd control, and work began at 8am, with the

aim being to release David Tennant for an important engagement that evening by 2pm. The material with the Doctor finding the ATMOS unit on the car was recorded first to clear Tennant's scenes, after which recording continued to 6.15pm with scenes of Wilf and Sylvia inside the house for *The Poison Sky* while a second unit captured images of the thick fog forming in the street outside the Noble household.

That evening, Tennant and Agyeman – who had not been needed that day and were not required again until Tuesday 6 November – attended the 13th annual National Television Awards at the Royal Albert Hall, with live coverage of the event on ITV1 from 8.30pm. Freema Agyeman had been nominated as Most Popular Actress, but lost out to Lacey Turner, and *The Catherine Tate Show* was named as Most Popular Comedy Show. *Doctor Who* scooped the title of Most Popular Drama for the third year running, with the award accepted by Tennant and Agyeman on behalf of BBC Wales; “We’re very proud to make *Doctor Who*, and we’re very proud of its popularity,” announced Tennant after a clip was shown from *Last of the Time Lords*. The star was caught by surprise when –

after an extract from *The Family of Blood* – he received his second consecutive award as Most Popular Actor; thanking “the best team that you could ever wish to be part of”, Tennant concluded his acceptance by saying, “I’d like to dedicate this to Helen McDonald,” referring to his late mother who had passed away in July. Talking to the press, David paid tribute to former BBC One controller Peter Fincham and his head of publicity Jane Fletcher, saying, “Peter and Jane were fantastic parts of our show. I think it is a real shame that they have gone. They were very much part of our team with *Doctor Who* and it feels different without them. I feel sad about it.” Tennant also spoke to BBC reporters for Steve Wright’s Radio 2 programme, broadcast the following afternoon.

The team remained in Cyncoed the next day for recording from 8am to 7pm on more scenes at Donna’s home. The scenes recorded included the climax of the story with the sky clearing, followed by Donna’s return home in *The Sontaran Stratagem* and the Doctor’s later return. More material of Wilf and Sylvia seeing the hazy sky were then recorded in the kitchen, along with Wilf urging his granddaughter to continue her travels. Meanwhile, a second unit recorded various shots of the skyline for later treatment by The Mill, and over lunchtime Tennant was also interviewed by a crew from S4C in the make-up truck accepting an award on behalf of *Doctor Who* from the youth magazine show *Uned 5* for broadcast at New Year.

Teams from Interactive and *Confidential* both joined the team at Nant-Fawr Road for recording from 8am to 5pm on Friday

Connections: Dr Jones

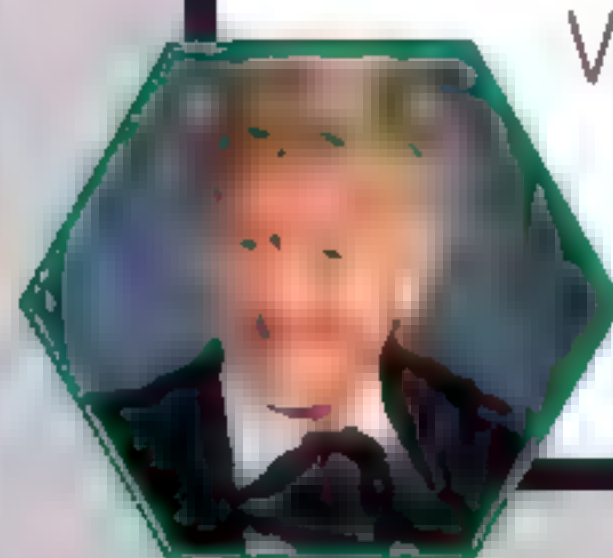
▶ As seen in *Torchwood*, Martha is now a qualified doctor and she confirms that the Doctor had helped her to achieve her new position at UNIT. She is able to summon the Doctor back to join her using the mobile phone she had left in the TARDIS at the end of *Last of the Time Lords* [2007 – see Volume 56].



Left:
The Martha clone is born.

Connections: Situation not-vacant

► Colonel Mace points out that as the Doctor never resigned from his position as UNIT's scientific adviser (after accepting employment in *Spearhead from Space* [1970 - see Volume 15]), he is still technically serving with them.



Far right:
Team Rattigan
and Sontaran.

Right:
Donna reminds
the Doctor
who's the boss.

2. The main focus of the day's work was the material spanning both episodes with Wilf being trapped in the car and rescued by Sylvia, along with the scene of Donna talking to her granddad in *The Poison Sky*. Any Effects handled Sylvia's smashing of the windscreen with an axe, with the close-up shot from Wilf's point of view recorded by a second unit helmed by Susie Liggat. Jacqueline

King was provided with a rubber prop axe for her parts of the sequence, but did not perform the effect herself. "Sadly, they wouldn't let me do it," she told *Confidential*. "I so wanted to." First Susie Liggat and then Danny Hargreaves - wearing a copy of King's pullover and with his hands made up - actually wielded the axe into a shatter-glass windscreen held on clamps in front of the camera.

The morning of Saturday 3 November found Agyeman being interviewed by DJ Nihal on BBC Radio 1 from 9.15am, and answering questions submitted by listeners. The BBC also released a promotional image of Dan Starkey as Commander Skorr, from the photocall with Tennant, Agyeman and Tate. "I am delighted to be back filming on *Doctor Who* with David and Catherine," said Agyeman. "Martha Jones returns in a fantastic storyline and the fans will get to see her in a whole new light!" Guest stars for the episodes already completed were also emphasised in the release.

Sunday 4 November saw David Tennant on stage at the Dominion Theatre in London, taking part in a sketch with Paul Whitehouse and Mark Williams in a one-off stage show promoting *The Fast Show* DVD.

Monday 5 November saw the release of *The Complete Third Series* DVD box set, the DVD of *The Infinite Quest* animation and the CD *Doctor Who - Original Television Soundtrack: Series Three*. Fans wishing to attend the signing on Oxford Street had to collect a wristband beforehand, and these were limited to only 300; queuing had begun the previous afternoon. Tennant and Agyeman then arrived to sign between 1.30pm and 3.30pm.

Work in Wales continued without any of the regular cast back at Usk Valley. Between 8am and 6pm, various scenes at the ATMOS factory for *The Poison Sky* were recorded featuring UNIT and the Sontarans. A team from *Doctor Who Confidential* was on set, along with Jason Arnopp of *Doctor Who Magazine*. Wheels in Vision provided the army trucks and Land Rovers, while the UNIT HQ trailer was furnished by the BBC. The main scenes undertaken were in the loading bay for the removal of the smoking vehicles, the clearing of the poison sky, and the UNIT troops trying to escape from the





Sontarans. Moving inside, the crew recorded various corridor scenes, the death of Ross and the Sontarans being led into battle. Work at the venue was somewhat disrupted by recurrent interruptions from the premises' faulty fire alarm. For the fireball effect in the second episode, Jack Steed and Nick Kellington took part in the Any Effects shot which used the same principle as the destruction of Martha's flat in *The Sound of Drums*. In between takes, the Sontaran crowd artists were able to enjoy some 'hats off' time, cooling themselves with handheld fans.

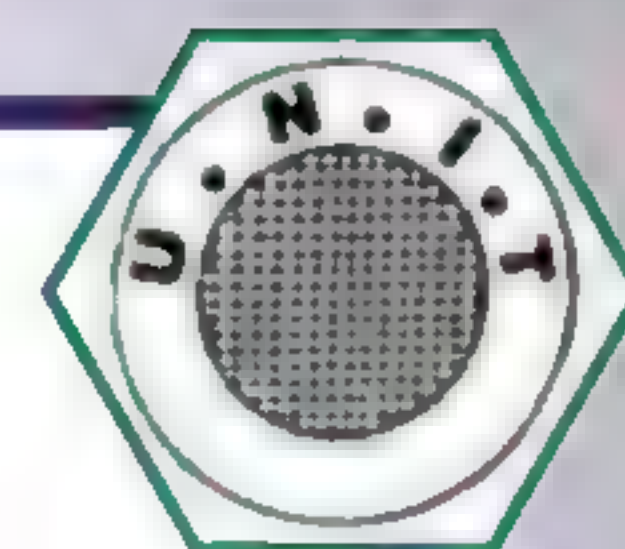
ATMOS factory

The ATMOS factory was again the venue for Tuesday 6, with recording from 8am to 6.30pm. Jason Arnopp and the *Confidential* crew were again present as Tennant, Tate and Agyeman rejoined the crew, and scenes to be recorded included the Doctor and Donna returning to the factory in *The Poison Sky*, the Doctor giving Donna a key to the TARDIS, Martha supervising UNIT

moving in on the premises in *The Sontaran Stratagem*, the Doctor leaving for the Academy in Episode 4, and then – inside the building – the shots of the Sontarans being caught in the exploding corridor when the *Valiant* opened fire. For this, Danny Hargreaves of Any Effects set up devices to fire air and fragments of safe silicon glass through shatter-glass windows fitted along the main corridor working with stunt arranger Tom Lucy to make sure that the Sontaran crowd artists were in the correct positions in their protective costumes and helmets as they marched through the factory. “The trick with these sequences,” explained Douglas Mackinnon on *Confidential*, “is to make them *look* dangerous, but not *be* dangerous.” The series’

Connections: UNIT hotline

► From *Terror of the Autons* [1971 – see Volume 16], a new set of UNIT call signs were introduced using dog-racing terminology, and this was maintained here, usually with ‘Greyhound’ for an individual and ‘Trap’ for a base. Mace used ‘Trap One’ (UNIT HQ in various stories), while Captain Price also used ‘Stadium’. Martha was ‘Greyhound Six’, Private Gray was ‘Greyhound Sixteen’ and Ross was ‘Greyhound Forty’, while ‘Hawk Major’ was the call sign for the UNIT carrier ship *Valiant*.



regular armourer, Faujja Singh, was on hand for the battle sequences to supervise the use of UNIT's firearms.

Catherine Tate was not needed for recording at Usk Valley on Wednesday 7, when the factory scenes – witnessed by Jason Arnopp – included material in the loading bay (with smoke pouring from the vehicles, the *Valiant's* arrival and UNIT taking control) and in the corridors (the Doctor leading Martha's clone away from the Colonel, Mace killing Skorr), while a second unit covered effects shots into which the *Valiant* would be placed and also scenes on the staircase with Harris, Gray and the Sontarans for *The Poison Sky*.

Doctor Who Confidential aimed to get interviews with the three series regulars during recording breaks on Thursday 8 November at Usk Valley. Recording from 8am to 6.30pm began with the scenes of the TARDIS in the alleyway at the ATMOS factory, followed by scenes with the UNIT

bazooka at the loading bay, some more of the scenes with UNIT in the corridors after the battle, and some pick-up shots with the gloop tank. Stunt advisor Steve Whyment supervised the action sequences on this day, while Douglas Mackinnon wanted something special for the TARDIS' arrival to impress his young son; a camera shot showing the interior of the ship with Donna inside through the doors with the police box in the alleyway location.

An interview with Tennant appeared in *The Stage* on Thursday 8 November, in which he discussed his forthcoming Royal

Shakespeare Company stint, and that after this he would be remaining at the controls of the TARDIS for some time.

Friday 9 November saw recording at a different venue from 8am to 6.30pm, with the crew travelling to the premises of Orion Electric in Port Talbot for other scenes at the ATMOS establishment. This included the sequence of Martha telephoning the Doctor in the pre-credits outside the plant, after which the team moved indoors for the scenes in the demonstration room and the production line corridor in *The Sontaran Stratagem*.

The same day, in a pre-recorded item, David Tennant was seen promoting the programme *Learners*, which he had made during his spring break away from *Doctor Who*, on ITV1's *Entertainment Today*. Also on Friday 9, Mark Lawson interviewed Russell T Davies on the TARDIS set for the BBC Four programme *Mark Lawson*

Connections: UNIT dating

► When the Doctor remembers working with UNIT "back in the 70s. Or was it the 80s?", this was a reference to the conflicting continuity involved in dating serials involving the organisation. For example, *Pyramids of Mars* [1975 – see Volume 24], Sarah gave the 'present day' as 1980, and yet in 1983's *Mawdryn Undead* [1983 – see Volume 36] it had been established that Brigadier

Lethbridge-Stewart had been retired by 1977.



talks to Russell T Davies, with the crew being the team from *Doctor Who Confidential* who already had plenty of experience of recording at Upper Boat.

The *Doctor Who* team returned to the Orion premises on Saturday 10, working from 8am to 6.20pm. The factory worker crowd artistes first found themselves playing shoppers in the ATMOS activation sequence at a supermarket car park for the end of *The Sontaran Stratagem*, after which the crew moved inside for scenes such as Martha telling the Doctor about ATMOS, the scenes on the mezzanine level (including Martha examining the conditioned worker), Martha meeting the hypnotised UNIT privates in the corridor and more UNIT/Sontaran confrontation material.

Learners, the comedy-drama written by Jessica Hymes (who had appeared in *Human Nature/The Family of Blood* [2007 – see Volume 56]) and starring David

Tennant was screened by BBC One at 9pm on Sunday 11 November. In Wales, Tennant spent the day recording *The Wooden Overcoat*, a black comedy for Radio 4 adapted by his friend and colleague Mark Gatiss.

Work on the Sontaran two-parter continued recording on Monday 12 November back at the Upper Boat base where the interior of UNIT's mobile command HQ had been constructed for work from 8am to 7pm. Catherine Tate was not needed since the main focus of the scenes was for *The Poison Sky*. After recording the Doctor's conversation with Staal, David Tennant was released by 1pm so that he could chat again with Kylie Minogue, this time for the singer's Christmas Day programme on Radio 1; Tennant was at BBC Wales Broadcasting House, while Minogue chatted to him over the line from Radio 1's London studios. Recording then continued on scenes of Mace and Martha.

Connections: New base

► In *The Sontaran Stratagem*, UNIT headquarters is confirmed as being located at Tower Bridge in London. The base was first seen in *The Christmas Invasion* [2005 – see Volume 51].



Left:

"You're smarter than the usual UNIT grunts, I'll give you that."

Missile launch

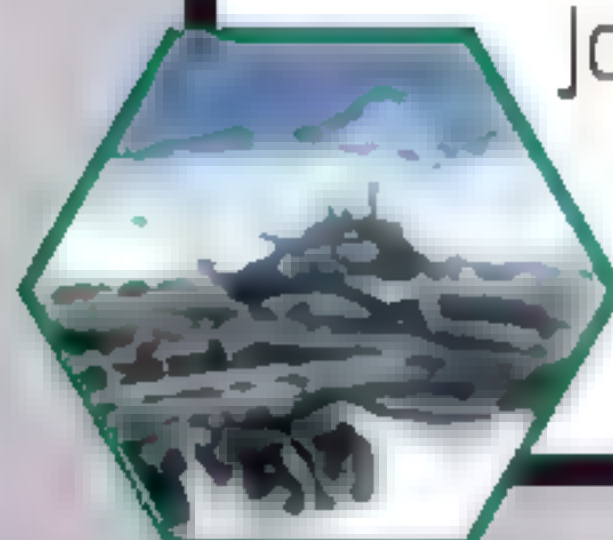
Catherine Tate was not needed for recording on Tuesday 13 as more mobile HQ scenes were recorded from 7.30am to 7pm, completing the Doctor's dialogue with Staal and then continuing with the sequences in the lead-up to the missile launch. Similarly, work on this set ran from 8am to 7pm the next day, for the scenes of the abortive warhead deployment and the Doctor talking to Donna on the phone, plus Mace telling the Doctor about the Academy in the first episode.

Tate rejoined the team on Wednesday 14 November for recording at Upper Boat



Connections: Valient craft

► The *Valiant*, introduced in *The Sound of Drums* [2007 - see Volume 56] returns, and for its attack on the ATMOS factory it notes that it fires 'green lasers [like] the Torchwood/Sycorax laser from 2.X' referring to the weapon used by Harriet Jones in *The Christmas Invasion* [2005 - see Volume 51].



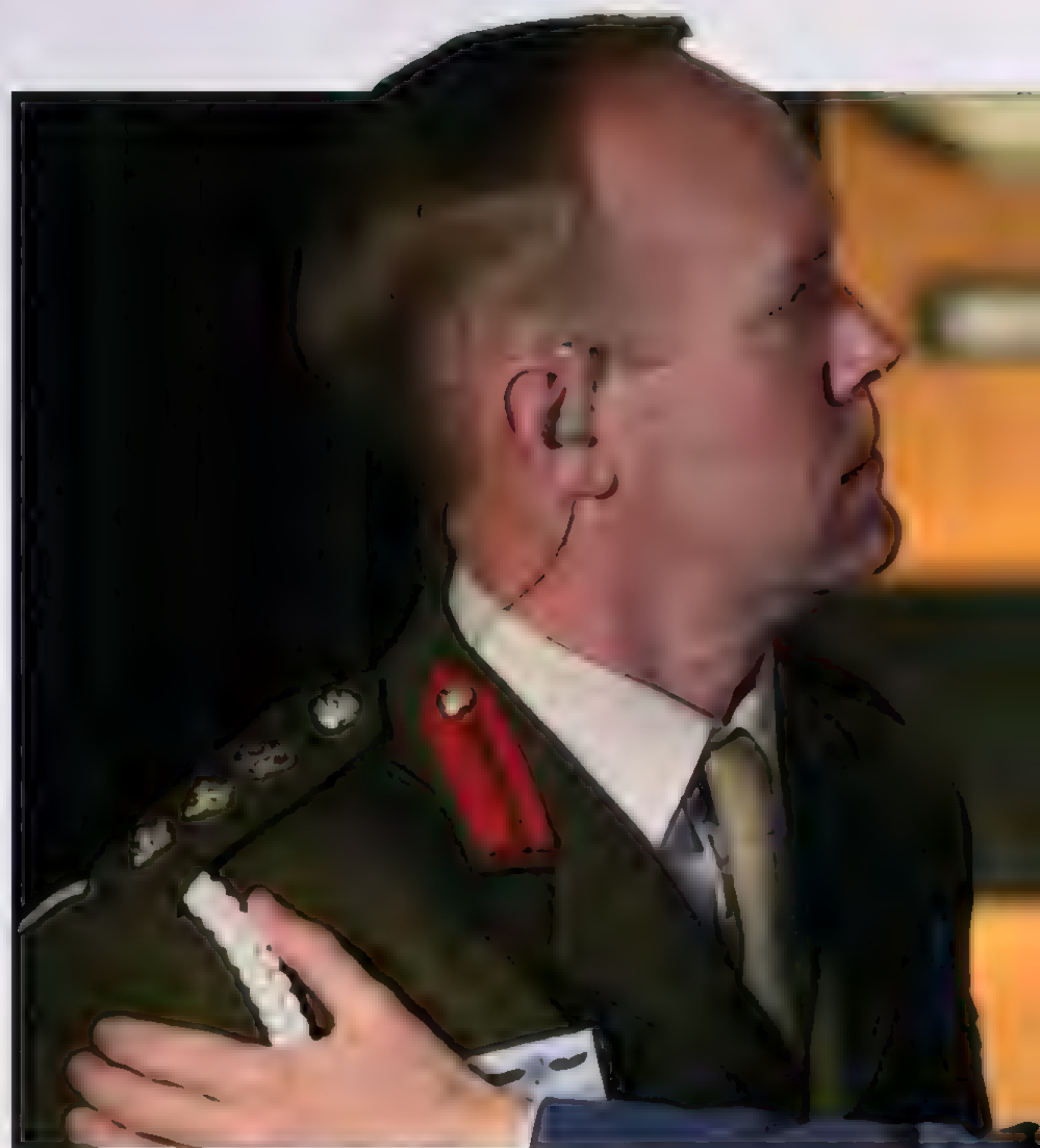
from 8am to 7pm. A recce was held for the Sontaran warship set to be used the next day, and recording covered the final scene of the adventure with all three regulars in the TARDIS and the scene at the command centre of the Doctor being told about ATMOS. The TARDIS sequence caused problems, as Douglas Mackinnon told the *Sunday Mail*: "I managed to break the bit in the middle which goes up and down. I wanted

it to go too fast for a dramatic scene and it just stopped working. I couldn't believe I'd broken the TARDIS. Thankfully, we managed to fix it half an hour later..."

On her last day with the unit, Agyeman spoke to the *Confidential* crew, while Russell T Davies was briefly interviewed on Terry Wogan's Radio 2 programme that morning, encouraging donations to *Children in Need*.

Neither Agyeman nor Tate were needed on Friday 16 November when recording ran from 8am to 7pm on the Sontaran war room set, with Richard Jenkins of Interactive also present to chat to Christopher Ryan and Dan Starkey. Tennant and Tate both started the day working with Graeme Harper on pick-up material for episodes earlier in the run, with Tennant joining Mackinnon's crew at 11am to tape the Doctor's teleportation to the vessel in *The Sontaran Stratagem*. The other scenes recorded covered Luke revealing that the Doctor injured Staal, the alarms when the Doctor activated an ATMOS unit, and Staal sending the attack squad in during the second episode.

Scotland on Sunday named Tennant as Scotland's Most Eligible Man when it



revealed the results of another poll on Sunday 18 November. That evening, the Writers' Guild of Great Britain ceremony was held in London, with writers Paul Cornell, Stephen Greenhorn, Steven Moffat and Gareth Roberts collecting the award for Best TV Series. "It's a particular honour to receive an award from our peers in the writing community," said Roberts, while Moffat commented that he was "absolutely thrilled to be part of the winning *Doctor Who* writing team. Writing for *Doctor Who* has been my dream since I was seven years old - now that I've got an award for it, maybe I can get a girlfriend."

Key action sequence

The final week of recording on the Sontaran adventure began on Monday 19 November, with the first two days seeing double-banking while revised material for *Partners in Crime* was recorded with Bernard Cribbins along with other scenes. The main unit spent the day



from 10.30am at Cardiff Docks, first of all recording the Doctor and Ross leaping out of the UNIT vehicle before the ATMOS' small-scale demise in *The Sontaran Stratagem*, with stuntman Crispin Layfield doubling for Christian Cooke as Ross and Colum Sanson-Regan standing in for David Tennant in some shots. The dialogue leading up to this was then recorded in the Land Rover which was driven on the back of a low loader, followed by shots of the vehicle out of control in the industrial area. After the meal break at 3.30pm, Tennant left to join Catherine Tate and the second unit to record the end of *Partners in Crime*. Meanwhile, the main crew resumed work after sunset for the key action sequence of Jo's car driving into the river. *Doctor Who Confidential* was present for this setpiece, talking to the crew about the stunt. Over the previous week, the Any Effects team had created a duplicate of the car driven by Jo which contained no fuel tank or seats, but had installed a 'car canon', a tube filled with his pressure gas which would propel

the vehicle at 60mph off the hardstanding dockside into the water, with a dummy strapped into the driver's seat. There was only one chance at performing this shot, so five cameras – three manned and two unmanned – were used. The effect went perfectly, and Alex Hannan and two other safety divers were on hand to dive down and attach chains to safety struts on the car shell; thus a crane could winch the car clear from the docks and the shipping lane could be cleared by 2am. While recovery was going on, the scenes in the real car leading up to Jo's demise were recorded, wrapping on schedule at 10.30pm after stunt performer Stephanie Carey had doubled for Eleanor Matsuura in some of the driving shots.

Recording from 10.30am to 8.30pm back at Upper Boat the next day continued on the Sontaran spaceship set, but without the regular actors who were working with James Strong's unit on *Partners in Crime* along with Jacqueline King and Bernard Cribbins. The scenes on the alien vessel for *The Sontaran Stratagem* were completed, along with the scene of Skree recommending the attack squad in *The Poison Sky*. By now, Tennant had also donated his script for *The Sound of Drums* signed by the cast to raise further funds for ACCORD in an auction from *david-tennant.com*. The actor had also been to Cardiff University in his capacity as patron of the Association of International Cancer Research, meeting Dr Andrew Tee from the School of Medicine Institute of Medical Genetics.

In tandem with the recce for the next recording block,

Left:

Colonel Mace meets the Doctor.

Connections: Time war

► In *The Sontaran*

Stratagem, General Staal says that the Sontarans were "not allowed" to take part in the Time War, first mentioned by the Doctor in *The End of the World* [2005 – see Volume 48], while the Doctor again refers to the Medusa Cascade from *Last of the Time Lords* [2007 – see Volume 56] and *The Fires of Pompeii* [2008 – see Volume 57].





Above: Donna makes herself at home in the TARDIS.

Wednesday 21 November saw nearly all the remaining scenes aboard the Sontaran ship for *The Poison Sky* recorded at Upper Boat between 10am and 9pm, with only David Tennant of the regular cast required. A pick-up shot of Skorr's death was also performed, and Tennant was released by 5pm for ADR work on *Voyage of the Damned*. *Doctor Who Confidential* was present to focus on material relating to the

Sontaran performers who now appeared en masse.

Thursday 22 November saw the final recording day on the Sontaran story. For the *Doctor Who* team, this saw the completion of all the scenes on the Sontaran vessel, mainly focusing on Donna's solo scenes for the second episode and also Luke's demise from 8.30am. In tandem with this, the

material with American AMNN News anchor Trinity Wells was recorded. Trinity was played, as usual, by Lachele Carl. Back at Upper Boat, in the evening work moved to the TARDIS set and, before the 7.30pm wrap, the pre-credit scene of Donna's driving lesson and the shot of Donna inside the TARDIS to be added to the location sequence of the Doctor meeting Martha had been recorded, along with a couple of Donna's scenes talking to the Doctor by phone in *The Poison Sky*.

Donna in the TARDIS

By December, the title of the first episode of the story had been confirmed by *Doctor Who Magazine* as *The Sontaran Stratagem*. Most of the scenes of Donna alone in the TARDIS for *The Poison Sky* were recorded by Douglas Mackinnon from noon to 7pm on Tuesday 18 December on the standing set at Upper Boat, along with a single scene for *Partners in Crime*. Catherine Tate came from location work on another episode in Newbridge to record this material while the main crew continued work through the afternoon.

The final mix of *The Sontaran Stratagem* was scheduled for mid-January 2008, with the aim being to work on the second episode the following week. Douglas Mackinnon returned to Upper Boat again on Thursday 24 January to record a few pick-up shots of Donna in the TARDIS from *The Poison Sky* between 8am and noon, before handing over to Graeme Harper for scenes from *Utopia*. Mariam Nundy again doubled for Martha in a couple of pick-up inserts. With this material complete, Catherine Tate then rejoined the main crew, recording *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] at the studio.

Connections: Mummy's boy

► In *The Poison Sky* when wearing a gas mask, the Doctor asks Colonel Mace, "Are you my mummy?" just as the gas-masked figure of Jamie had in *The Empty*


Child/The Doctor Dances [2005 – see Volume 50].



'THE SONTARAN MAKE-UP TOOK
TWO-AND-A-HALF TO THREE HOURS.'

Also that morning on Stage 6, The Mill's Dave Houghton helmed a third unit to cover smoke elements for the *Valiant's* engines clearing the smog.

The final insert recording was a greenscreen shot of the Doctor and Donna looking skywards outside the Academy in *The Poison Sky* recorded by Graeme Harper at 8.30am on Friday 29 February as he started a day's recording on *Last of the Time Lords* at Upper Boat. Also taped for insertion in London were news bulletins

featuring Scots journalist Kirsty Wark, a regular member of BBC Two's *Newsnight* since 1993; Wark was an old friend of Douglas Mackinnon's and he arranged to go in and record this one Friday night on the *Newsnight* set. Although adopting the style of *BBC News 24*, the material was branded as *News 24*; shortly before transmission of the episode, in late April 2008, *BBC News 24* was rebranded as *BBC News* in real life. 

PRODUCTION

Tue 23 Oct 07 Margam Country Park, Margam, Port Talport (Rattigan Academy - Luke's Floor)

Wed 24 Oct 07 Margam Country Park (Ext Rattigan Academy/Sky above Rattigan Academy/Rattigan Academy - Luke's Floor)

Thu 25 Oct 07 Margam Country Park (Ext Rattigan Academy/UNIT Jeep Country Lane/Rattigan Academy Front Entrance/Rattigan Academy Driveway/Jo's Car/Rattigan Academy Side Steps)

Fri 26 Oct 07 Margam Country Park (Rattigan Academy - Lab/Rattigan Academy - Luke's Floor)

Sat 27 Oct 07 Usk Valley Business Park, Pontypool, Torfaen (ATMOS Factory Clone Room Corridor/ATMOS Factory Clone Room)

Mon 29 Oct 07 Usk Valley Business Park (ATMOS Factory Clone Room)

Tue 30 Oct 07 Usk Valley Business Park (ATMOS Factory Clone Room Corridor/ATMOS Factory Clone Room)

Wed 31 Oct 07 Nant-Fawr Road, Cyncoed, Cardiff (Ext Noble's House/Noble's House - Kitchen)

Thu 1 Nov 07 Nant-Fawr Road (Ext Noble's House/Noble's House Door - Step/Hall/Noble's House - Kitchen)

Fri 2 Nov 07 Nant-Fawr Road (Ext Noble's House/Int Noble's House)

Mon 5 Nov 07 Usk Valley Business Park (ATMOS Factory Loading Bay/ATMOS Factory Long Corridor)

Tue 6 Nov 07 Usk Valley Business Park (ATMOS Factory Gates/ATMOS Factory Outside Loading Bay/ATMOS Factory/ATMOS Factory Loading Bay/ATMOS Factory Long Corridor)

Wed 7 Nov 07 Usk Valley Business Park (ATMOS Factory Loading Bay/ATMOS Factory Junction of 2 Corridors/ATMOS Factory Loading Bay/UNIT Truck/ATMOS Factory Long Corridor/ATMOS Factory Stairs)

Thu 8 Nov 07 Usk Valley Business Park (Alleyway TARDIS/ATMOS Factory Loading Bay/ATMOS Factory Junction of 2 Corridors/ATMOS Factory Cloning Room)

Fri 9 Nov 07 Orion Electric (UK), Kenfig Industrial Estate, Margam, Port Talbot (Factory Near Mobile Command Centre/ATMOS Factory Car/ATMOS Demo Room/ATMOS Factory Production Line Corridor)

Sat 10 Nov 07 Orion Electric (UK) (Supermarket Car Park/ATMOS Factory Corridor/ATMOS Factory Mezzanine Level/ATMOS Factory Corridor/ATMOS Factory Long Corridor)

Mon 12 - Wed 14 Nov 07

Upper Boat Studios - Studio 5: UNIT HQ/Mobile Command Centre

Thu 15 Nov 07 Upper Boat Studios - Studio 5: TARDIS/UNIT HQ/Mobile Command Centre

Fri 16 Nov 07 Upper Boat Studios - Studio 5: Sontaran Ship War Room/Fleet of Ships

Mon 19 Nov 07 Roath Basin, ABP, Cardiff Docks (UNIT Jeep Ext Industrial Area/UNIT Jeep Country Lane/Road Industrial Area/Docklands - Waters Edge/Int Car/Country Lane by the Academy)

Tue 20 Nov 07 Upper Boat Studios - Studio 5: Sontaran Ship War Room

Wed 21 Nov 07 Upper Boat Studios - Studio 5: Sontaran Ship War Room/ATMOS Factory Long Corridor

Thu 22 Nov 07 Upper Boat Studios - Studio 5: Sontaran Ship War Room/Sontaran Ship Corridor/TARDIS/TARDIS - Alleyway Near ATMOS Factory); Studio C2, BBC Broadcasting House, Llandaff: American Newsroom

Wed 05 Dec 07 Upper Boat Studios: Rose

Tue 18 Dec 07 Upper Boat Studios: TARDIS

Thu 24 Jan 08 Upper Boat Studios: TARDIS/Smoke Elements

Fri 29 Feb 08 Upper Boat Studios: Ext Rattigan Academy



Post-production

Various trims were made to the finished version of *The Sontaran Stratagem*. After Jo had commanded the ATMOS unit to guide her to UNIT headquarters, the voice responded, “Go straight ahead. Take the next left”; as the car departed from the Academy, Luke Rattigan smiled, “Drive safely.” After Martha embarrassedly remarked to Donna that the Doctor must have told her everything, Donna quipped, “Yeah, well, first thing I’m gonna do is take you to an optician.” When Martha described Tom as “strong”, Donna prodded the Doctor, saying, “Told you. No one likes skinny, not in the long run.” “Skinny is so last year!” agreed Martha. As Martha led the new arrivals into the ATMOS factory, Donna asked, “And what’s UNIT?”

“Unified Intelligence Taskforce,” explained Martha, “It’s a worldwide army, dealing with alien incursions.” After the Doctor realised that 800 million cars could be turned into 800 million weapons, Donna asked, “But who’d want to do that, what sort of aliens? And why?”

When Gray and Harris entered the cloning room, there was originally meant to be a voice-over from Trap One responding to Gray, indicating that they were “sending assistance” and later reassuring that they were “on our way” and – after the being rose from the tank – “approaching”. When Staal looked at Gray, he originally told him, “You’re a disgrace to your platoon.” “Sixteen, confirm alien presence, repeat, confirm alien presence,” said Gray into his radio, as the alien unclipped a small box from

Above:

“Stay where you are. Stay where you are, I said. Stay where you are.”

its belt from which the military voice the soldiers had heard was saying, "Trap One, confirm assistance, repeat, confirm assistance." Staal turned the box off, explaining, "The room is shielded. No help is coming. You stand alone in battle." In dubbing, Staal's original line after his comment about the guns being useless – "Elementary battlefield technique!" – was redubbed with his comment about the radio signals being blocked. Martha's line to Donna about her coming to help was similarly added in dubbing, and the scenes of Staal sending the UNIT privates to do their duty before teleporting away was dropped back to after the scene with Donna and Martha. When the Doctor used his sonic on the teleport control following Staal's appearance, he originally observed, "Just the one of you!" "One is all it takes," retorted the General. There was more intricate intercutting of the ATMOS controlled UNIT vehicle than indicated

Connections: Brig!

► At UNIT HQ, the Doctor comments that he could do with the Brigadier, referring to Brigadier Alistair Lethbridge-Stewart with whom he had worked with at UNIT since *The Invasion* [1968 – see Volume 13] through to after his retirement in *Battlefield* [1989 – see Volume 45]. Colonel Mace explains that "Sir Alastair" is stranded in Peru, confirming that the

Brigadier has been knighted in the intervening years.



in the script. Various voice-overs were added to the episode to clarify UNIT storming the ATMOS factory.

In *The Poison Sky*, the end of the early scene in HQ with Captain Price reporting to Mace originally saw Martha going up to a member of the computer staff and saying, "Sorry, Security Clearance One, I need to take over, if you could..." and logging on to the NATO Defence System at their terminal after they had moved away. The material with the news bulletins was dropped back, and was originally meant to appear after Sylvia screaming to the Doctor to rescue Wilf. Similarly, Donna's entry to



the TARDIS was brought forward from after Harris and Gray receiving orders. When Donna attempted to contact the Doctor from the TARDIS, she originally added, "Doctor, I'm on board their ship." A very short scene of Skorr telling his men, "Advance! No prisoners!" was deleted. After the Doctor and Martha's clone followed Mace into the factory, there was a brief scene in the mobile HQ with Captain Price reporting, "Stadium to Trap One, wherever this interference is coming from, it's with us, sir, it's within 500 metres of the base..." The voice of the third speaking Sontaran, Lieutenant Skree, was added in post-production.

Although part of the budget had been put aside for *The Mill* to enhance the smoke effects from Any Effects in some shots, very little of this was ultimately



required. The Mill's contributions to the story included the clonefeed sky (such as the views of New York and Sydney) and its burning, the Sontaran command ship, the multiplication shots of the Sontarans, the London skyline seen from the Academy, and the hologram projection of Castor 36. The Mill delivered the effects for *The Poison Sky* in mid-March.

ADR recording

On *The Sontaran Stratagem*, the extracts from the previous episodes were generally as scripted, although the shot of the Adipose was placed later, and the material from *Planet of the Ood* [2008 – see page 6] purely showed Donna seeing the caged Ood. At the end of the programme, the trailer for *The*

Poison Sky ran after the closing credit roller, as with previous episodes with a cliffhanger ending.

For *The Poison Sky*, the pre-credits comprised a montage of clips from the previous episode. When the scripted plans to show a clip from *Shaun the Sheep* fell through, the final programme instead substituted an extract from the CBeebies' cartoon *Tommy Zoom* showing eco-hero Tommy and his dog Daniel watching a magic act performed by the evil Polluto; this episode, *Imagination*, was originally broadcast on Friday 6 April 2007. Shots of the Sydney Opera House in Australia and the Blue Mosque in Istanbul, Turkey were taken from existing BBC material; the former came from *Around the World in 80 Treasures: Australia to Cambodia* broadcast on Monday 7 March 2005, while the latter was from *Living Islam: The Challenge of the Past* shown on Wednesday 21 April 1993. A shot of London in *The Poison Sky* had previously appeared in *Aliens of London/World War Three*.

ADR recording took place on Thursday 28 February at AIR Studios. Post production on the two episodes was completed in mid-April, just before Douglas Mackinnon left for Budapest to start work on the third series of *Robin Hood*. A very late addition to *The Poison Sky* had been the fleeting glimpse of Rose on the TARDIS scanner screen; this material, recorded for *Midnight* [2008 – see Volume 59], was inserted on Tuesday 8 April after the positive reaction to her surprise appearance in the broadcast of *Partners in Crime* the previous weekend. As with that earlier episode, the shot of Rose did not appear in preview discs, and even David Tennant was unaware of it when he and Russell T Davies recorded the DVD commentary prior to transmission. ■

Left:

"We have an intruder."
"How did he get in, in tru da window?"



Publicity

Above:
Sontar-hal

» *Doctor Who Magazine* issue 394, published on Thursday 3 April, carried a preview of *The Sontaran Stratagem/The Poison Sky*.

» When *Radio Times* was published on Tuesday 22 April, it was the face of General Staal which leered out from the cover, as readers were tempted by a free CD of the first part of the BBC Audiobooks version of *Doctor Who: The Resurrection Casket* by Justin Richards, read by David Tennant. Editor Gill Hudson enthused about the return of the nightmarish aliens while celebrating the series'

viewing figures and her satisfaction with Catherine Tate as Donna. *Doctor Who Watch* offered a four-page spread entitled *The Sontarans Are Coming!* in which Christopher Ryan spoke to Nick Griffiths. Alison Graham again selected *Doctor Who* in *Today's Choices*, declaring that it was good to see Martha again in such a 'roistering story'.

» That afternoon, Russell T Davies – as played by Rupert Degas – could be heard heading a BBC committee to combat climate change, with various *Doctor Who* references employed in the

comedy *Hudson and Pepperdine Save the Planet* at 2.15pm on Radio 4's *Afternoon Theatre* slot.

- Freema Agyeman appeared on *The Paul O'Grady Show* on Channel 4 at 5pm on Friday 25 April, chatting to stand-in host Shane Richie and answering questions from a young *Doctor Who* fan; the interview also showcased a clip of Martha examining Treppa from the following day's episode. Agyeman also featured in an extensive interview with Andrew Pettie in *The Daily Telegraph* the next morning.

- The issue of *Radio Times* published on Tuesday 29 April contained the second CD of *The Resurrection Casket* and a one-page interview with Freema Agyeman to promote *The Poison Sky*; the magazine's website also carried an interview with Nicholas Courtney, who played Brigadier



Left: Issue 395 of *Doctor Who Magazine* featured the Doctor and General Staal.

Lethbridge-Stewart, the original head of UNIT in serials from 1968 to 1989.

- Alison Graham picked the Doctor's goodbye to Donna and Martha in *The Poison Sky* as her *Moment of the Week* and in *Today's Choices* commented on Kirsty Wark's cameo. *The Poison Sky* was promoted during the week by the same trailer as used for the previous episode.
- Doctor Who Magazine* issue 395, released between broadcasts of the two Sontaran episodes on Thursday 1 May, featured the Doctor and General Staal on the cover under the cover line *Clone Wars!*. Inside was a set report from the making of the story.
- Friday 2 May saw Agyeman on BBC One's *Breakfast* shortly after 9am talking to Susanna Reid and Charlie Stayt with a clip of the Sontaran battle from the following day's episode.

Far left: *Radio Times*' Sontaran cover.

Broadcast

- ▶ *The Sontaran Stratagem* was broadcast on BBC One at 6.20pm on Saturday 26 April, followed at 7.05pm by *Doctor Who Confidential – Send in the Clones* – which was scheduled until 7.55pm on BBC Three and repeated from 3am to 3.45am that morning.
- ▶ Running against ITV1's *Animals Do the Funniest Things*, *The Sontaran Stratagem* easily won its slot with twice as many viewers, and was the most watched show of the day on BBC One.
- ▶ *The Sontaran Stratagem* was re-run at 8pm on BBC Three the following evening (seen by a million viewers and rating third for the channel that week), followed by *Doctor Who Confidential Cut Down* from 8.45pm to 9pm, with BBC7 airing the commentary by Freema Agyeman, Helen Raynor and Ruari Mears at midnight.

Below:

The Doctor encounters a Graske for the BBC Proms.



- ▶ On the evening of Sunday 28 May, night, *Doctor Who* performed well at the 17th BAFTA Cymru awards at the Millennium Centre in Cardiff hosted by *Blue Peter* presenter Gethin Jones. Producer Phil Collinson collected the award for Best Drama Series for *Voyage of the Damned* with James Strong taking Best Director (Drama) and Ernie Vincze winning Best Director of Photography for the Christmas special, Steven Moffat named Best Screenwriter for *Blink* [2007 – see Volume 56], Barbara Southcott and Neill Gorton of Millennium FX taking Best Make-Up for *The Shakespeare Code* [2007 – see Volume 54] and the Best Sound award went to the BBC Wales Sound team.
- ▶ Friday 2 May saw *The Sontaran Stratagem* and the *Cut Down* edition of *Send in the Clones* then appeared again from 9pm to 10pm on BBC Three; the episode attracted an audience of 400,000.
- ▶ On Saturday 3, *Doctor Who* finished recording at Upper Boat with material for the 2008 Christmas Special recorded by one unit while another recorded David Tennant's special BBC Wales promotions and his encounter with a Graske for the upcoming BBC Proms. The crew was stood down, knowing that *Doctor Who* was about to enter its longest gap in production since work had started in July 2004 – some eight months

until recording would resume in January 2009.

- ▶ *The Poison Sky* also debuted at 6.20pm on that day, followed by *Sontar-Ha!* in *Doctor Who Confidential* on BBC Three from 7.05pm to 7.50pm. Up against *Kids Do the Funniest Things*, *Doctor Who* was over two million viewers ahead of ITV1.
- ▶ The next day, in the press, the *Sunday Mail* interviewed its former photographer Douglas Mackinnon under the title *Doctor Who's Tardis Wrecked by Scots Director*. In Birmingham's *Sunday Mercury*, *Hustle* actor Adrian Lester revealed his ambition of being the first black actor to play the Doctor on television, commenting, "I grew up with the series. I actually own the very first copy of the *Doctor Who Magazine*, with Tom Baker and the Daleks on the cover."
- ▶ Sunday 4 May also saw a BBC Three repeat of *The Poison Sky* at 8pm and *Doctor Who Confidential* at 8.45pm; the episode was seen by 1.09 million viewers and was the second most-watched show of the week for the channel. The commentary for the episode, recorded in mid-April, featured executive producer Julie Gardner, Ryan Sampson and Catherine Tate. The *Cut Down* edition of



Sontar-Ha! then followed a further repeat between 9pm and 10pm on Friday 9 May; this netted an audience of around 500,000.

Above:
"You've got a mobile?
Since when?"

- ▶ *The Sontaran Stratagem* and *The Poison Sky* were selected for screening in the BFI and BAFTA Cymru *Sci-Fi: Days of Fear and Wonder* season, shown on the evening of Tuesday 16 December 2014 at the Scala Cinema and Arts Centre in Denbighshire.
- ▶ "Would he have done it?" pondered Russell T Davies on *Confidential* over the Doctor's threat to destroy the Sontarans. "Could he have done it? I'm glad we will never know."

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Sontaran Stratagem	Saturday 26 April 2008	6.20pm-7.05pm	BBC One	44'30"	7.06M (17th)	87
The Poison Sky	Saturday 3 May 2008	6.20pm-7.05pm	BBC One	44'39"	6.53M (18th)	88

Merchandise

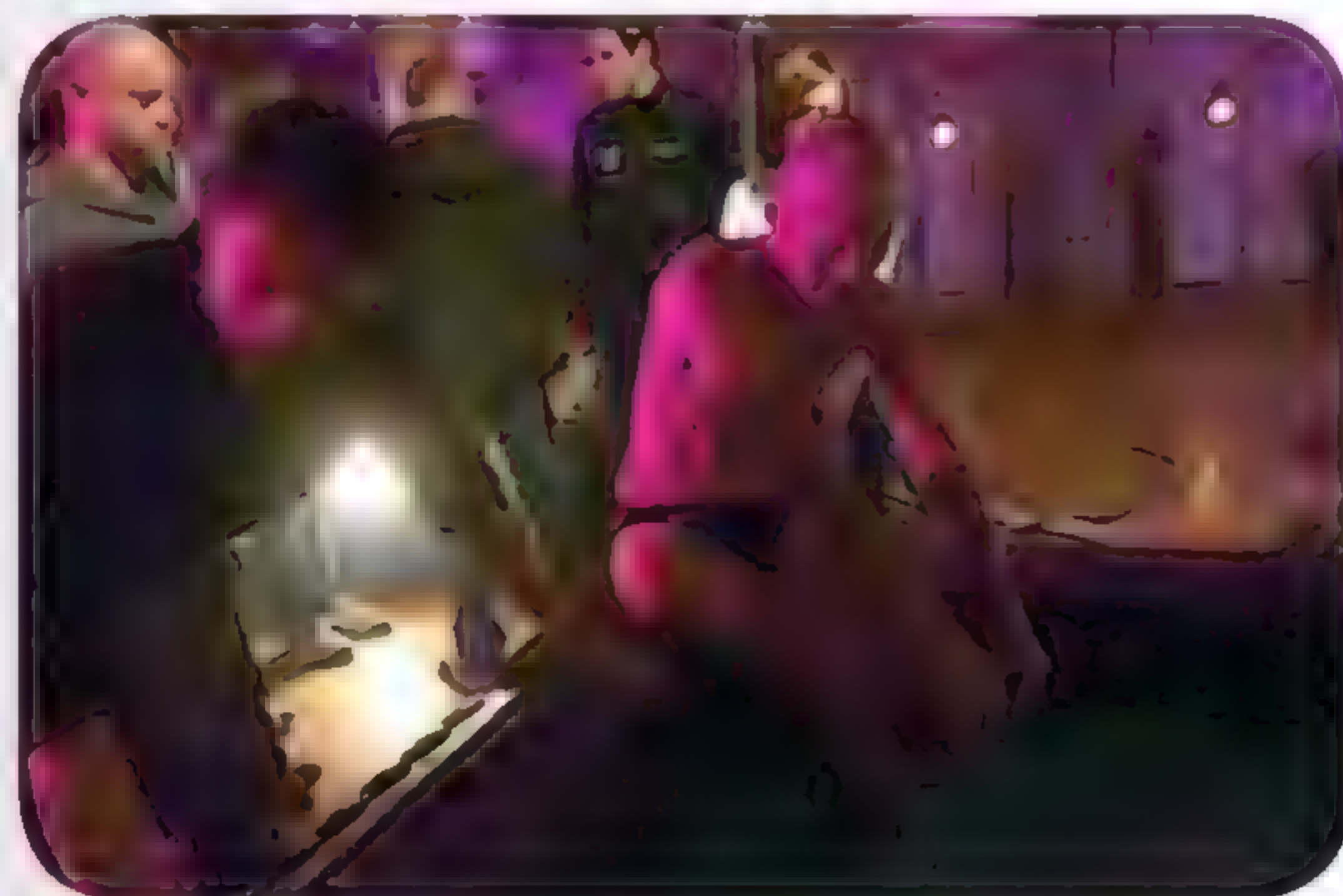
Right:

Behind the scenes on the DVD extras.

The *Sontaran Stratagem/The Poison Sky* were released on DVD as part of *Doctor Who: Series 4 Volume 2* in July 2008 and later on *The Complete Fourth Series* box set in November 2008.

This set included audio commentaries for both episodes with Julie Gardner, Dan Starkey and Neill Gorton on *The Sontaran Stratagem* and David Tennant, Russell T Davies and Susie Liggett on *The Poison Sky*; the *Cut Down* versions of the corresponding episodes of *Doctor Who Confidential* were also included. The Sontaran version of the 'Coming Soon' trailer for the new series was among the extras.

The episodes featured in the *Doctor Who: The Complete Series 1-4* DVD box set



in October 2009 and as part of the *Doctor Who: Complete Series 1-7* Blu-ray box set in November 2013. The episodes were later reissued on DVD in August 2014 and Blu-ray in August 2015 as part of *The Complete Fourth Series*. *The Sontaran Stratagem/The Poison Sky* were also released, respectively, with issues 23 and 24 of the *Doctor Who – DVD Files*, published by GE

Fabbri in November and December 2009 and on the DVD set *The Monster Collection: The Sontarans*, from 2|entertain in September 2013.

Murray Gold's music from the two-parter was featured on Silva Screen's CD *Doctor Who:*



Right:

DVD releases of the story.



Original Television Soundtrack: Series 4 in November 2008 with the track *UNIT Rocks*. This track was also included on the *Doctor Who: The 50th Anniversary Collection* 11-disc CD in September/November 2014.



BBC Children's Books published *The Doctor Who Files: 13: The Sontarans* by Justin Richards in July 2008.

Character Options issued 5" action figures of a Sontaran

Trooper, Sontaran and Sontaran Commander Skorr in July 2008. These figures came with gun accessories.

Character Options also issued a *Sontaran Stratagem* box set of 5" action figures in July 2008. This multi-pack contained: Donna Noble, Sontaran Commander Skorr, Sontaran General Staal and Sontaran Trooper.

In June 2009, Character Options reissued its figures of General Staal and Commander Skorr with part of a model to build a

Vespiform. A figurine of General Staal was available with issue 7 of Eaglemoss' *Doctor Who Figurine Collection* in November 2013.

Sontaran Head prop replicas were available from MFX Warehouse in January 2009. The props had fibreglass helmets and collars, urethane resin heads and urethane collar inserts. Thirteen units were sold in total.

A Sontaran construction kit was available from Together Plus in April 2013. In July 2013, Lakeland sold Sontaran cookie cutters.

In June 2008, the Stamp Centre issued a cover for *The Sontaran Stratagem* signed by Christopher Ryan and in May 2009, it issued a cover for *The Poison Sky* signed by Rupert Holliday Evans.

In March 2014 New Zealand Mint issued 1/2 oz silver coins engraved with a Sontaran as part of its 'Doctor Who Monsters Series' of commemorative coins. The

Sontaran coins were presented in a coin case and came with a certificate of authenticity. ■

Above:

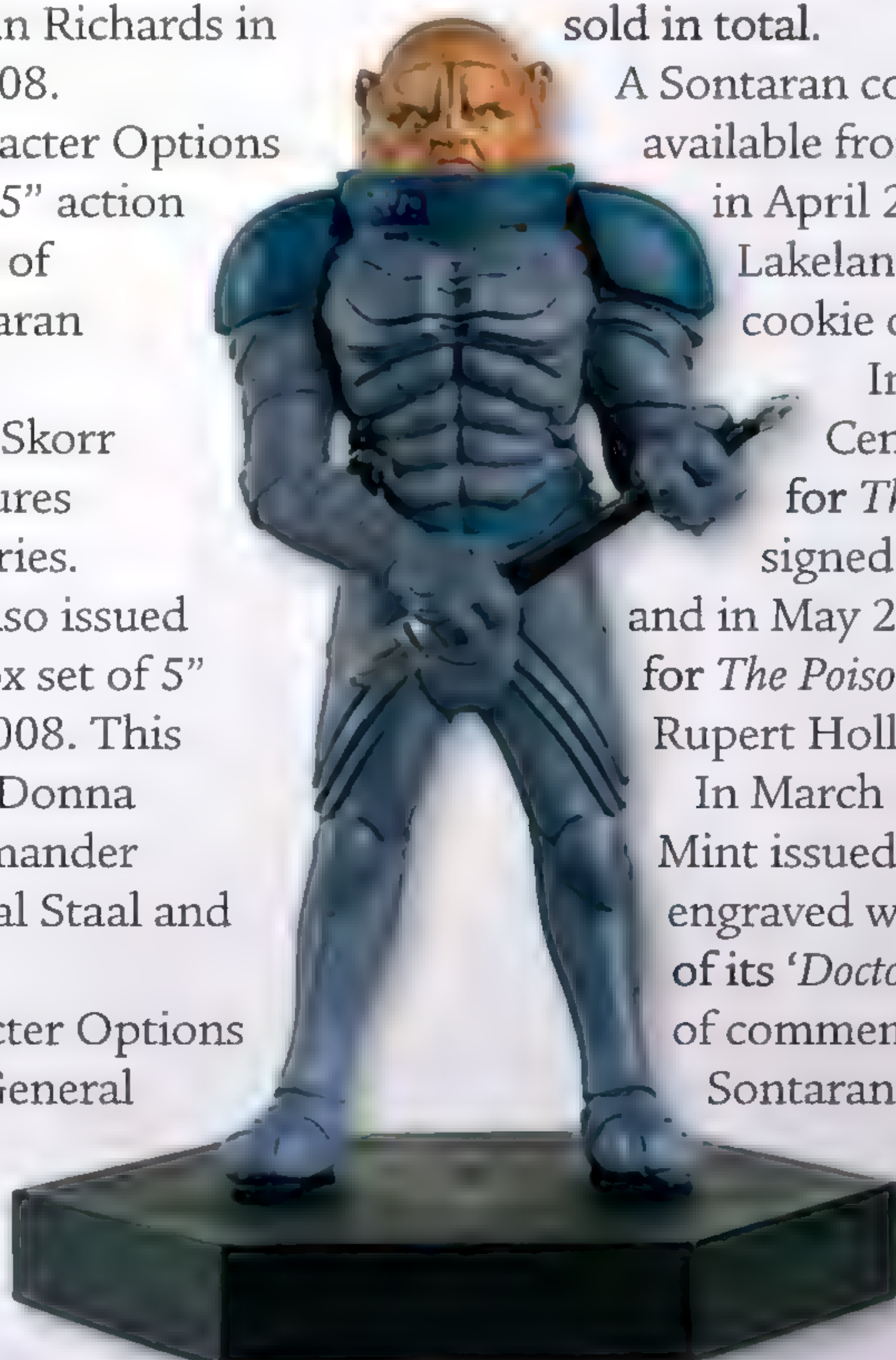
Character Options' figure and gift set.

Far left:

BBC Books' Sontaran Doctor Who File.

Left:

Eaglemoss' figurine of General Staal.



Cast and credits

CAST

David Tennant The Doctor
Catherine Tate Donna Noble

and

Freema Agyeman Martha Jones

with

Billie Piper Rose Tyler [2]

Bernard Cribbins Wilfred Mott

Jacqueline King Sylvia Noble

Ryan Sampson Luke Rattigan

Rupert Holliday Evans Colonel Mace

Christopher Ryan General Staal

Dan Starkey Commander Skorr

Eleanor Matsuura Jo Nakashima [1]

Clive Standen Private Harris

Wesley Theobald Private Gray

Christian Cooke Ross Jenkins

Rad Kaim Worker [1]

Meryl Fernandes Female Student [2]

Leeshon Alexander Male Student [2]

Bridget Hodgson Captain Price [2]

Kirsty Wark Herself [2]

Lachele Carl US Newsreader [2]

Elizabeth Ryder Atmos Voice [1]

Below:
 Sontarans
 prepare for
 action
 – literally!



UNCREDITED

Tom Boulding, Sophie Allen, Sophie Harris, Rob Steele, Joel Mulzac, Jason Shepherd, Kodjo Tsakpo, Ayesha Perry Iqbal Students

Stephanie Carey ... Stunt Double for Jo Nakashima

Carl Watson, Jason Caplin, Chris Alderman,

Nathan Williams, David Bowen, Thomas

Heard, Sean Saye, Jason Ingram, Luke

Postians, Hopcyn Bird, Mike Freeman,

Angela Gowing, Gemma Holton, Eleanor

Flaherty, Danielle Saunders, Mark Lambert,

David Creed, Matthew Lias Soldiers

Carlisle Antonio, Ollie Bryan, Jason Weeks

..... Security Guard

Paul Starsky, Roger Couhig, Alwyn Scott, Jim

Fox, John Sinclair, Jacqueline Morris, Rhona

Jackson, Katy Finbar, Tanecia Evans, Durine

Howell, Nicola Harris, Ryan Dinwiddy, Sam

Midgeley, Lee Malcolmson and 1 unknown

..... Workers

Rick Gardiner, James Barker, Dimitus

Koutroumpas, Tom Turner, Martin

Williamson, Nathan Rixon, Joanne

Lancastle, Tracey Campbell, Marianne

Carpenter, Judy Bradley, Amy Burton,

Charlotte Aynsley, Kate Lewington, Amanda

Thomas, Shelly Davina Burton, Natallie

Hallium, Andrew Morgan, Stuart Sim, But

Wong, Lisa Davies, Keena Anderson, Cleve

Berarey, Mark Gottshalk, Rajesh Sawhney,

Jason Arnopp Workers

Andrew Slade, Jon Davey ... Workers (in Corridor)

Ruari Mears Body in Gloop

Darren Clarke, Marcus Elliot, Iestyn Bryn

Jones, Kyle Legall, Helen Lennox, Odile

Rault HQ Soldiers

Angharad Baxter Old Woman/in Fog

Unka Patel Old Man

Frances Valaydon Pillay Old Man's Daughter

Richard Knott Neighbour



Cast and credits

Edward Bresnan Little Kid
Dino Gamecho, Kadeem Sinclair, Oliver Cullen, Yinka Onitiri, Aysha Smith, Molly Moruzzi, Kenesha Brown, Nicki Cheng Students
Jack Steed, Ryan Nichols, Trevor Kirkwood, Ibrahim Khalil, Alan Glet, David Sullivan, Robert Narlock, Nick Kellington, Christopher Reynolds, Jag Kabir Sontarans (inc Lieutenant Skree)
Ruari Mears Hand in Gloop
Mariam Nundy Martha Double
Crispin Layfield Stunt Double for Ross Jenkins
Colum Sanson-Regan Double for The Doctor
Rick Gardiner, James Barker, Dimitus Koutroumpas, Tom Turner, Martin Williamson, Nathan Rixon, Joanne Lancaster, Tracey Campbell, Marianne Carpenter, Judy Bradley, Amy Burton, Charlotte Aynsley, Kate Lewington, Amanda Thomas, Shelly Davina Burton, Natallie Hallium, Andrew Morgan, Stuart Sim, But Wong, Lisa Davies, Keena Anderson, Cleve Berarey, Mark Gottshalk, Rajesh Sawhney Shoppers

Danny Hargreaves, Susie Liggat Effects Doubles for Sylvia Noble
Dennis Gregory Soldier
Lindsay Hollingsworth, Hannah Welch, Daryl Adcock, Matthew Jones, Nicholas Cater, Stephen Bracken-Keogh, Nicholas Wilkes, Nicole Casey, Nicholas Lupton, Jane SR Kyte-Hunt ADR Crowd

CREDITS

Written by Helen Raynor
Produced by Susie Liggat
Directed by Douglas Mackinnon
Sontarans created by Robert Holmes
1st Assistant Director: Francesco Reidy
[uncredited: Simon Morris [2], Sarah Davies [2]]
2nd Assistant Director: Jennie Fava
[uncredited: Roger Thomas [2]]
3rd Assistant Director: Sarah Davies
Location Manager: Jonathon Allott
[uncredited: Gareth Skelding [2]]
Unit Manager: Rhys Griffiths [1; uncredited on 2]
Production Co-ordinator: Jess van Niekerk
Production Secretary: Kevin Myers
Asst Production Co-ordinator: Debi Griffiths

Above:
Smiles on set.



Above:
Filming the
Doctor's
teleportation
scene.

Production Runner: Nicola Brown
[2; uncredited on 1]
Floor Runner: Heddi Joy Taylor
[1; uncredited on 2], Andy Newbery
[2; uncredited on 1] [uncredited: Phil Wesson,
Sian Warrilow [2]]
Continuity: Non Eleri Hughes
[uncredited: Suzannah Binding [2]]
Script Editor: Nikki Smith
Camera Operator: James Moss
[uncredited: Ian Clarke]
Focus Puller: Steve Rees
[uncredited: Penny Shipton, Ant Hugill [2],
Anna James [2]]
Camera Assistant: Tom Hartley [1; uncredited on 2]
[uncredited: Jon Vidgen, Richard Swingle]
Grip: John Robinson [uncredited: Dave Holliday [2],
Steve Pugh [2]]
Boom Operator: Jeff Welch
[uncredited: Bryn Thomas, Kevin Staples [2],
Richard Brooks [2]]
Gaffer: Mark Hutchings
Best Boy: Peter Chester
Stunt Co-ordinator: Tom Lucy
Choreographer: Ailsa Berk
Chief Sup Art Director: Stephen Nicholas
Art Dept Production Manager: Jonathan Allison
Supervising Art Director: Arwel Wyn Jones
Associate Designer: James North

Art Dept Co-ordinator: Amy Pope
Set Decorator: Joelle Rumbelow
Props Buyer: Sue Jackson Potter
[uncredited: Christina Tom]
Standby Art Director: Alexandra Merchant
[uncredited: Nick Murray [2]]
Design Assistant: Al Roberts [1; uncredited on 2],
Peter McKinstry [2; uncredited on 1]
[uncredited: Sarah Payne]
Storyboard Artist: Shaun Williams
[1; uncredited on 2]
Standby Props: Phill Shellard, Nick Murray
Standby Carpenter: Will Pope
Standby Painter: Ellen Woods
Standby Rigger: Keith Freeman
[uncredited: Neal Ruck [2]]
Property Master: Phil Lyons [1; uncredited on 2],
Paul Aitken [2; uncredited on 1]
Senior Props Maker: Barry Jones
Props Maker: Nick Robatto [1; uncredited on 2],
Penny Howarth [2; uncredited on 1]
[uncredited: Jon Grundon]
Practical Electrician: Albert James
[1; uncredited on 2]
Construction Manager: Matthew Hywel-Davies
Scenic Artist: John Whalley [1; uncredited on 2]
[uncredited: John Pinkerton]
Graphics: BBC Wales Graphics
Costume Supervisor: Lindsay Bonaccorsi

Asst Costume Designer: Rose Goodhart
 Costume Assistants: Barbara Harrington,
 Louise Martin [uncredited: Sara Morgan [2],
 Sheenagh O'Maragh, Andi Mears, Gemma Evans,
 Simon Markes].
 Make-up Artists: Pam Mullins, Steve Smith,
 John Munro [uncredited: Morag Smith,
 Cathy Davies].
 Casting Associates: Andy Brierley, Amy Rogers
 VFX Editor: Ceres Doyle
 Post Production Supervisors: Samantha Hall,
 Chris Blatchford
 Post Prod Co-ordinator: Marie Brown
 SFX Co-ordinator: Ben Ashmore
 SFX Supervisor: Danny Hargreaves
 Prosthetics Designer: Neill Gorton
 Prosthetics Supervisor: Rob Mayor
 On Set Prosthetics Supervisor: Martin Rezard
 [1; uncredited on 2]
 Prosthetics Technicians: Jo Glover
 [1; uncredited on 2], Lotta Hagvist [1; uncredited
 on 2], Helen Rowe [2; uncredited on 1], Lenny
 Sant [2; uncredited on 1] [uncredited: Jon Moore
 [1], Sarah Lockwood, Lauren Welman, Helen
 Walker, Fiona Walsh, Jen Latour [2]]
 Online Editors: Matthew Clarke, Mark Bright

Colourist: Mick Vincent
 3D Artists: Jeff North, Matt McKinney [1],
 Serena Cacciato [2], Nick Webber [2], Andy Guest
 [2], Chris Tucker [2]
 2D Artists: Sara Bennett, Julie Nixon,
 Simon C Holden [1], Russell Horth [2],
 Arianna Lago [2], Murray Barber [2]
 Matte Painter: Simon Wicker
 VFX Co-ordinators: Jenna Powell, Rebecca Johnson
 VFX Production Assistant: Marianne Paton
 [1; uncredited on 2]
 On Set VFX Supervisor: Tim Barter
 [1; uncredited on 2]
 Dubbing Mixer: Tim Ricketts
 Supervising Sound Editor: Paul McFadden
 Sound FX Editor: Paul Jefferies
 Finance Manager: Chris Rogers [2]
 with thanks to the BBC National Orchestra of Wales
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Oliver Ager
 Sound Recordist: Brian Milliken
 [uncredited: Julian Howarth [2], Ray Parker [2],
 Richard Dyer [2]].
 Costume Designer: Louise Page
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producers: Will Cohen, Marie Jones
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Millennium FX
 Editor: Mike Hopkins
 Production Designer: Edward Thomas
 Director of Photography: Rory Taylor
 [uncredited: Ernie Vincze BSC [2], Roger Pearce
 [2], Sian Ellen Palfrey [2]]
 Production Manager: Debbi Slater
 [uncredited: Peter Bennett [2]]
 Executive Producers: Phil Collinson,
 Russell T Davies, Julie Gardner
 BBC Wales
 bbc.co.uk/doctorwho
 © BBC 2008

Left:
 Sontaran
 on set.



Profile

CHRISTOPHER RYAN

General Staal

Born Christopher Papazoglou on 25 January 1950 in Bayswater, north west London, his Greek father Nickolas had married Daphne Coulter in 1946.

Trained at London's East 15 Acting School, Ryan's first professional work was at Glasgow Citizens' Theatre in 1971/2 with *Three Months Gone*, *Tiny Alice* and *Timon of Athens*. Other early theatre included *The Rupert Christmas Show* (1972/3, Royalty Theatre, London). At Edinburgh's Traverse in 1975 he appeared in *To Damascus*, *The Sunday Promenade* and *God Bless the Major*.

Further stage work included *B Movie?* (1975, Soho Poly), *Make Me a World* (1976/7, Chichester Festival Theatre), *The Devil Is an Ass* and *Measure for Measure* for Birmingham Rep in 1977, *Bleak House* (1979, Royal Court Upstairs/UK tour), *Ballad of the Sad Café* (1979, Gardner Centre, Brighton), *Cloud Nine* (1980, Liverpool

Everyman), *A Flea in Her Ear* (1980, Leatherhead) and *Lifeswappers* (1980, Round House/Edinburgh Festival).

He also made inroads into television, with roles in *Target* (1978), *Angels* (1979), *Fox* (1980) and *The Olympian Way* (1981), plus single dramas *Deasey (Desperate)* (1979), *Playhouse: Days at the Beach* (1981) and *Play for Today: A Turn for the Worse* (1981).

Sitcom *The Young Ones* (1982-4) was a career turning point. Main cast members Rik Mayall, Adrian Edmondson and Nigel Planer had been playing alternative stand-up clubs but when fellow stand-up Peter Richardson dropped out, comedian Andy de la Tour suggested Ryan, having seen him in *Can't Pay? Won't Pay!* (1981/2, Criterion). Ryan played laidback wheeler-dealer Mike the Cool Person.

Despite sudden fame, Ryan remained most comfortable on stage, in *Outside Edge* (1983, Churchill Theatre, Bromley), *Of Mice and Men* (1984, Mermaid) and a TV production of *The Tempest* (1984).

The Young Ones reunited for a No 1 Comic Relief single, backing Cliff Richard on *Living Doll* in 1986. Their final performances were three Comic Relief live shows at the Shaftesbury Theatre that April.

The modest Ryan resisted invites to participate in *Young Ones* anniversary programmes, saying in 2011: "I was just a regular actor ... I still feel [Peter Richardson] would have been better playing Mike! I wasn't part of the [alternative] movement."

His new peers nonetheless regularly continued to employ him. He was Dave Hedgehog in Mayall and Edmondson's *Bottom* (1991-5), featured in their stage production of *Waiting for Godot* (1991/2, Queen's Theatre) and guested in Mayall's *The New Statesman* (1992). He regularly featured in Nigel Planer's *I, an Actor* (1989) on radio and appeared in writer Ben Elton's *Happy Families* (1985).

Below:
Comedy greats:
Ryan was
Mike in *The
Young Ones*.





For Edmondson's wife Jennifer Saunders he was ex-husband Marshall in *Absolutely Fabulous* (1992-6/2001-4/12 and 2016 movie), guested in *French and Saunders Christmas Carol* (1994) and was transgender PR person Miriam in Saunders' sitcom *The Life and Times of Vivienne Vyle* (2007).

In his own sitcom vehicle *A Small Problem* (1987) Ryan explored a totalitarian future where shorter people (he stands at just over five feet) are subjected to apartheid. Other TV comedy includes *The Lenny Henry Show* (1985/95), *One Foot in the Grave* (1990/5), *Newman and Baddiel in Pieces* (1993), *Mr Bean* (1994), *My Family* (2001/3), *Saxondale* (2007) and *It's Kevin* (2013). He appeared in a 1989 episode of *Only Fools and Horses* as gangster Tony Driscoll, a role reprised in spin-off *The Green Green Grass* (2005-6/9).

Straight TV roles came in *Up Line* (1987), *Maigret* (1993), *Alan Bleasdale Presents play Requiem Apache* (1994) and Bleasdale's later thriller *Melissa* (1997).

Ryan's theatre highlights include *The Two Gentlemen of Verona* (1987, Regents Park), an RSC production of *Kiss Me Kate* (1988, Savoy), *On the Ledge* (1993, National Theatre), *Angry Old Men* (1993/4, Theatre Royal, Bath), *La Grande Magia* (1994/5, National) and a UK tour of *Jeeves and Wooster in Perfect Nonsense* (2015).

Film appearances include *Santa Claus: The Movie* (1985), *Dirty Weekend* (1993), *Blue Juice* (1995), *Alice in Wonderland* (1999) and *City Slacker* (2012).

It took three and a half hours to be made up as General Staal, a role 'reprised' as Commander Stark in *The Pandorica Opens* [2010 – see Volume 66]. Ryan also played General Stenk for Big Finish audio *The Sontaran Ordeal* (2016) featured in the first box set of *Classic Doctors, New Monsters*.

Staal was Ryan's second *Doctor Who* monster, having been Lord Kiv in Parts Five to Eight of *The Trial of a Time Lord* [1986 – see Volume 42].

Above:
Christopher
Ryan as General
Staal in
Doctor Who.



THE DOCTOR'S DAUGHTER

STORY 193

Caught in the middle of a war between the humans and the Hath on the planet Messaline, the Doctor meets someone unexpected: his daughter. Can the Doctor stop the war before it ends in massacre on both sides?





THE DOCTOR

ORY 193

'JENNY IS A WOMAN GENERATED
FROM A SAMPLE OF THE DOCTOR'S
DNA BY AN ADVANCED
ALIEN MACHINE.'

Introduction

The title of *The Doctor's Daughter* is mildly misleading. We might have imagined, that for the first time in over 40 years we were going to meet another member of the Doctor's long-lost family.

When the series started, the Doctor was travelling with his granddaughter, Susan, and ever since she had left in *The Dalek Invasion of Earth* [1964 – see Volume 4] the Doctor's family hadn't been explored much further. But instead of meeting Susan's mother or aunt, the Doctor's daughter is a woman generated from a sample of the Doctor's DNA by an advanced alien machine. Donna calls her Jenny.

The story does, nevertheless, have something of a traditional feel. Certain aspects of the story take us back to the series' earliest days. The events on Messaline vaguely bring to mind the Doctor's first trip to Skaro, the Daleks' home planet seen in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1].

The planet's atmosphere is radioactive and, as the story develops, two parties approach the story's conclusion via two perilous routes.

The story also bears similarities to ideas seen in early 1980s' *Doctor Who*. We eventually discovered that the machine that had sampled the Doctor's DNA had produced many generations of soldiers. It turned out that the war that seemed to have been raging for quite some time was no older than a week. This brings to mind *Full Circle* [1980 – see Volume 32] where the crew of another downed spaceship was also labouring under a misapprehension about time. On that occasion, the ship had reportedly arrived 40 generations before but was, in fact, 4,000 generations old. Later on, in *Castrovalva* [1982 – see Volume 34], a whole civilisation was generated out of nothing, a fact that was suggested by its record books that were old but chronicled its history up to the current day. In *The Doctor's Daughter*, companion Donna uses another book-ish clue to work out this story's temporal twist.

The Doctor's daughter herself, however, offers us a glimpse into the future. The Doctor is appalled by how his own flesh and blood is so militaristic. This thought re-emerges in the early days of the Twelfth Doctor when he very explicitly takes against soldiers that he meets. During the course of this episode, however, it was revealed how similar the Doctor and Jenny are. Jenny's observation that the Doctor was like a general marshalling his troops was echoed by Dalek creator Davros in that year's series finale. ■

Left:
The semi-aquatic humanoid Marshmen from *Full Circle*.



STORY

The TARDIS lands in a derelict tunnel. Martha is initially excited to be on a new world – then three soldiers appear, led by a young man called Cline. The soldiers force the Doctor's hand into a machine, which takes a tissue sample. Seconds later, a young woman emerges. The Doctor's daughter! [1]

They are attacked by some fish-like aliens called the Hath. One of them grabs Martha. Cline orders the woman to blow the tunnel, and it collapses.

On the other side, Martha wakes up beside an injured Hath. More Hath arrive and she tells them that she is a doctor and the injured Hath is her patient. [2]

Donna gives the Doctor's daughter the name 'Jenny', after 'generated anomaly'. Cline explains they are on the planet Messaline. They meet General Cobb, who tells them that his ancestors came to this planet to found a colony, but the

Hath wanted the world all for themselves, so the pioneers used the procreation machines to produce soldiers. [3]

The Hath show Martha a map of the colony.

Cobb shows the Doctor a similar map. He intends to breed a whole platoon from the Doctor and Donna; he will need more soldiers if they are to find the Source. The Doctor reveals a complex of hidden tunnels...

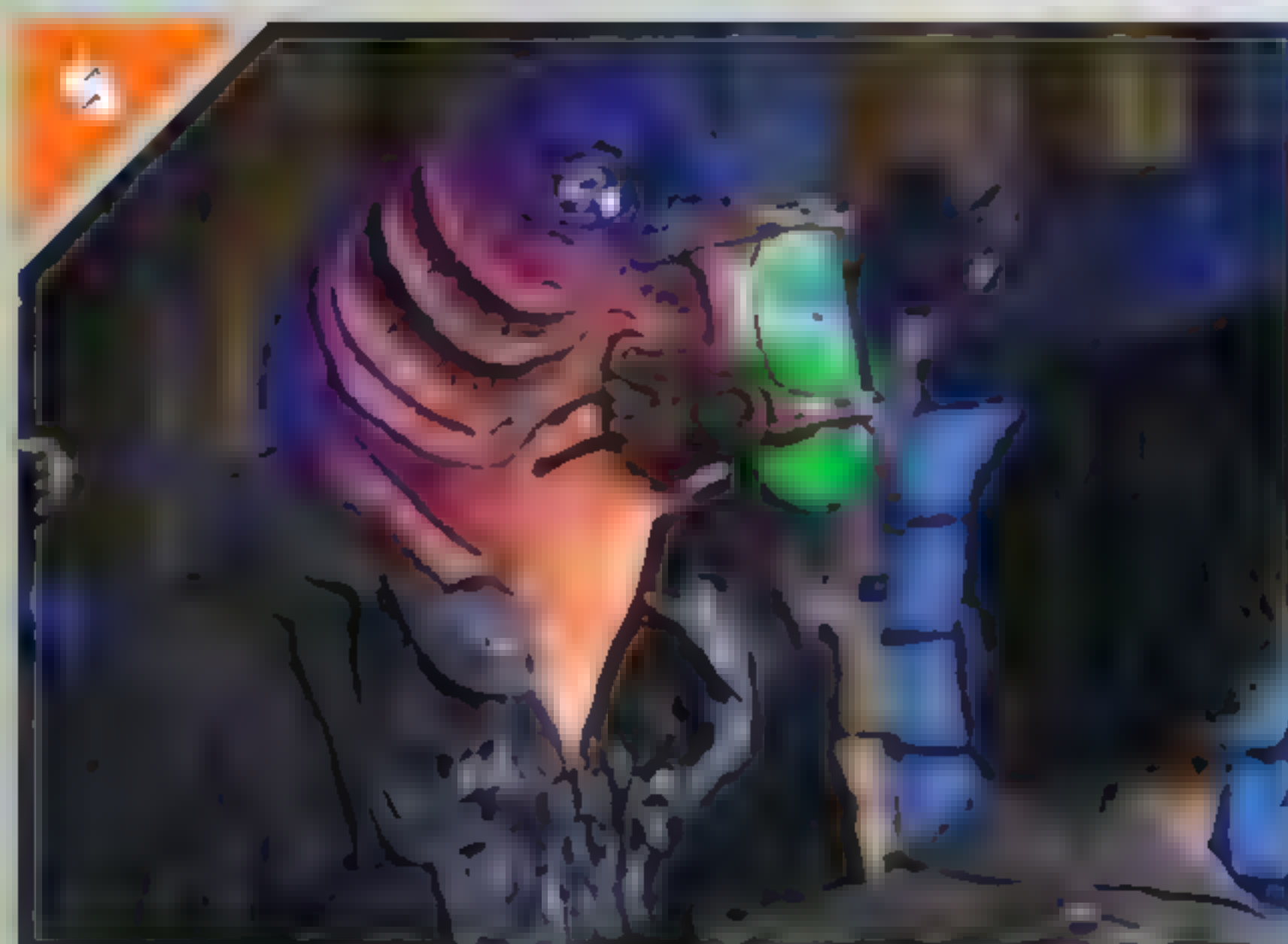
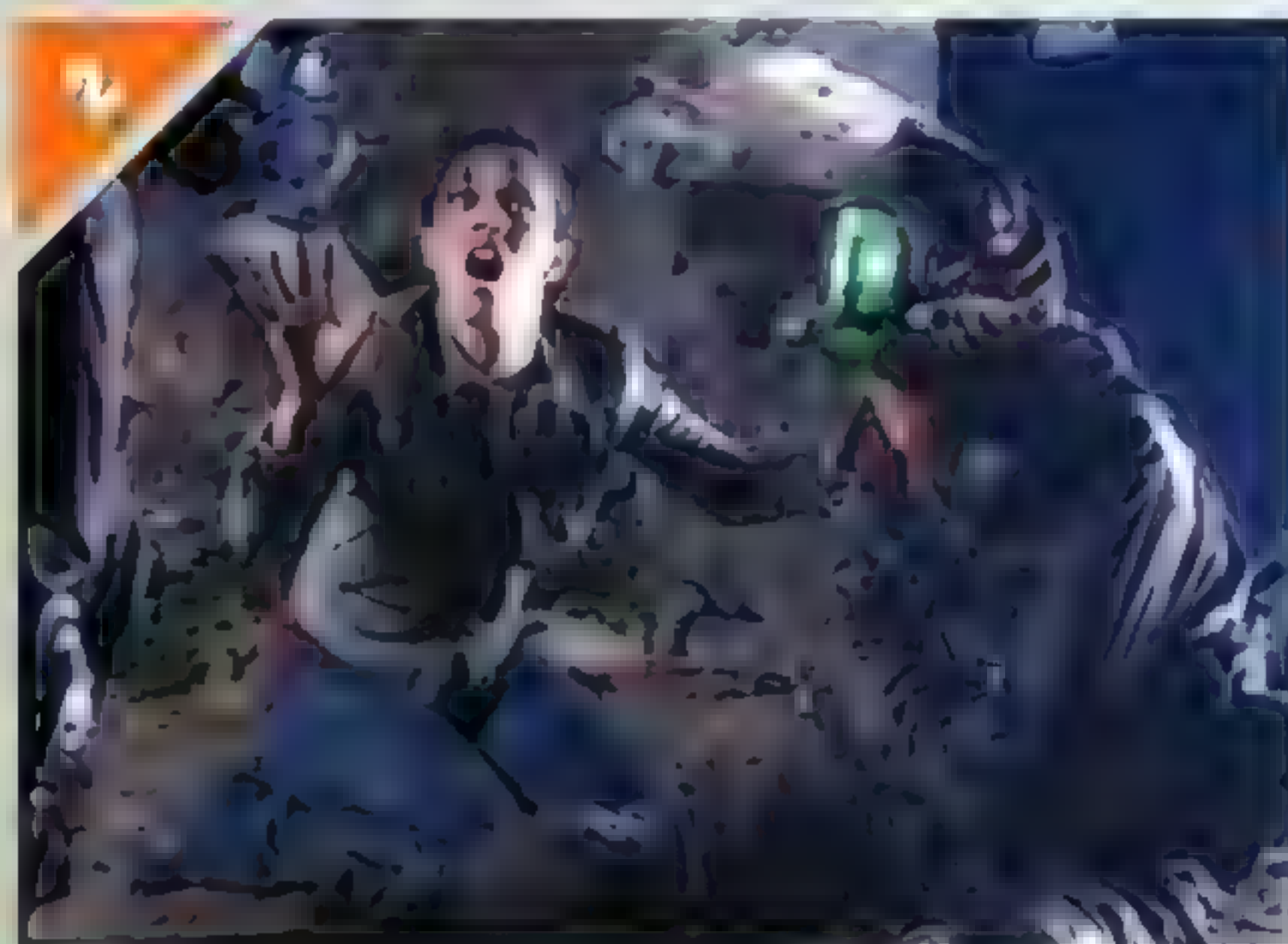
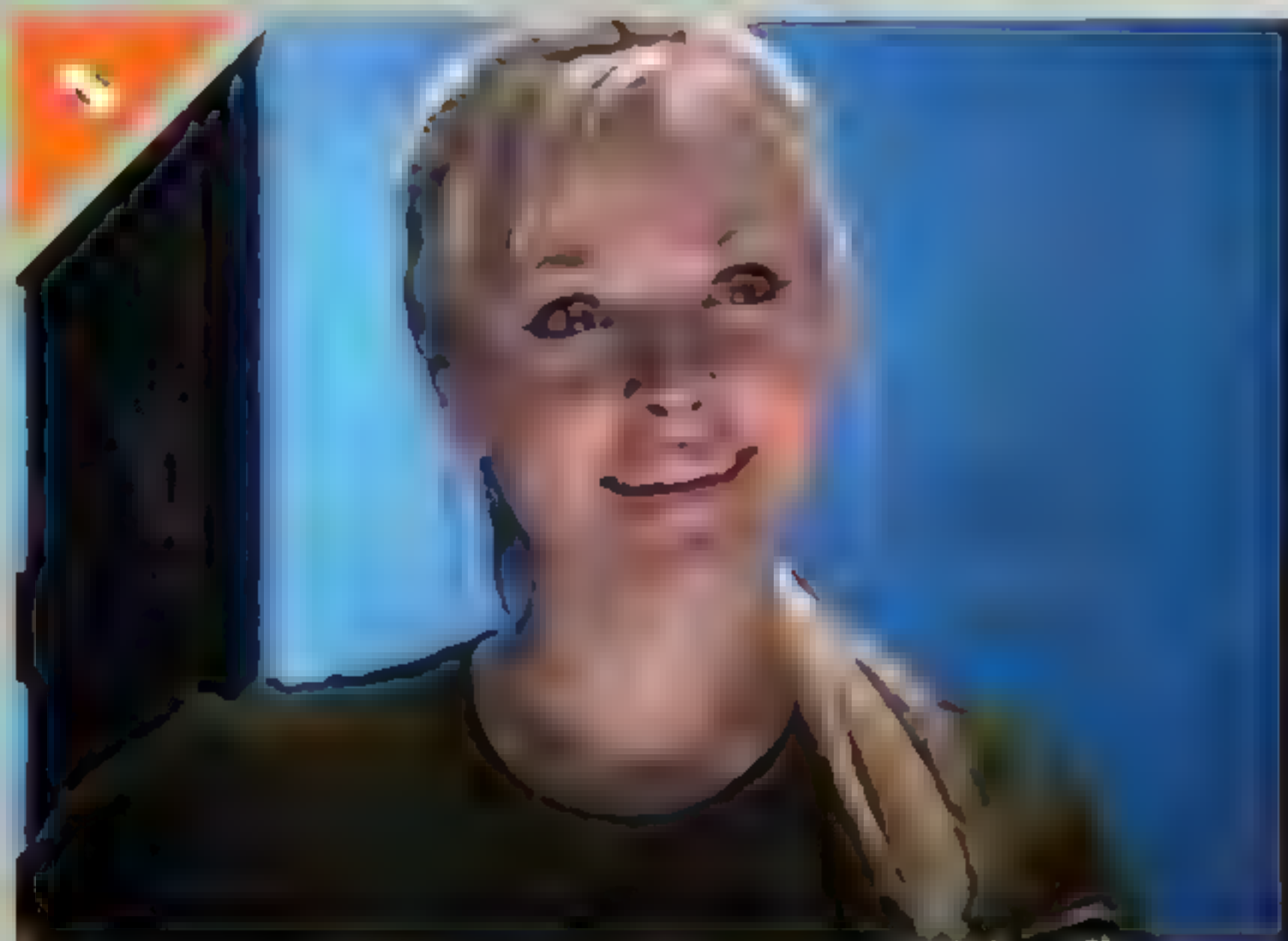
...which also appear on the Hath map. [4]

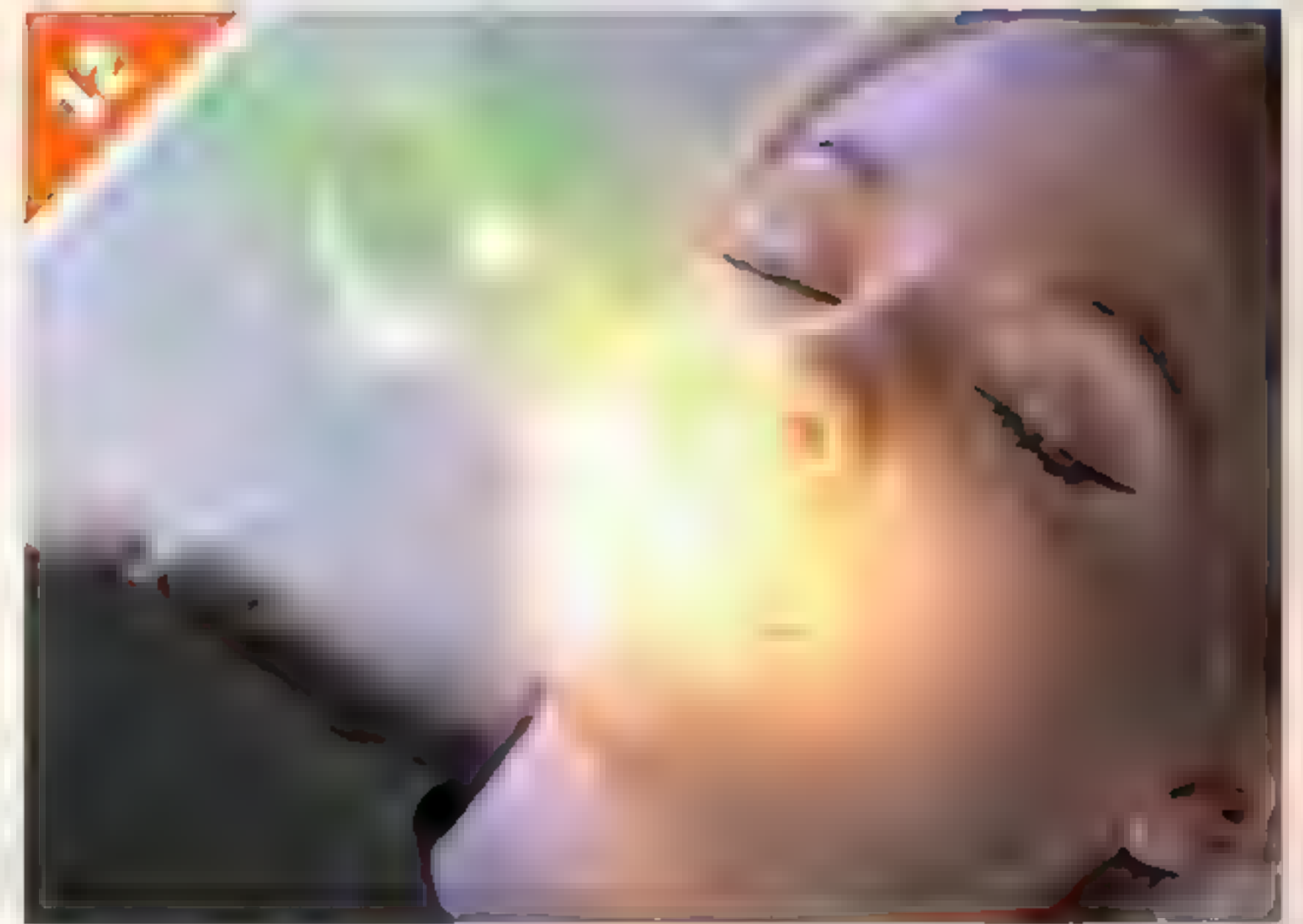
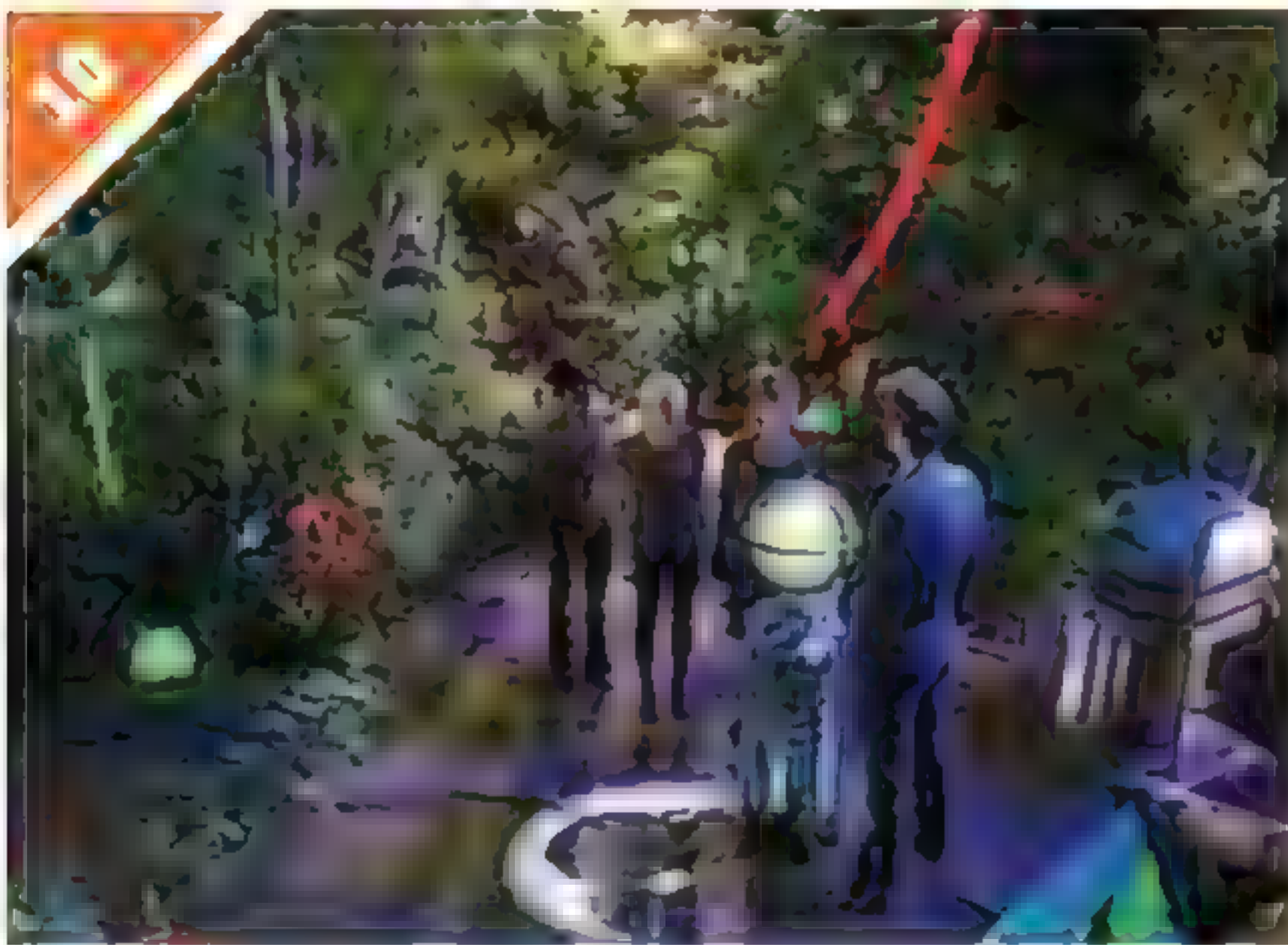
Now they have located the lost temple, Cobb orders the soldiers to move out. He intends to use the Source to wipe out the Hath.

The Hath with Martha celebrate, as they have located the lost temple too. [5]

The Doctor is locked up with Donna and Jenny. Donna notices that there are numbers stamped on walls throughout the colony. [6]

The Hath move out, but the one Martha helped remains with her. She studies the





map and realises they could reach the temple first by going across the surface.

Cline has been left to guard the Doctor. Jenny kisses him and steals his pistol, forcing him to release them. [7]

Martha and her Hath emerge onto the surface.

Donna notices that the numbers on the walls are counting down. They enter a tunnel criss-crossed with laser beams. The Doctor deactivates the beams and goes through with Donna while Jenny holds back the soldiers. She has the chance to kill Cobb, but instead she just shoots a steam pipe. The laser beams reappear – but Jenny somersaults through them with ease. [8]

Martha slips into a bubbling pit of liquid. [9] Her Hath companion rescues her, sacrificing itself in the process.

Jenny tells Donna she would love to see new worlds and the Doctor invites her to join them on their travels.

Martha enters the temple from the surface just as the Doctor, Donna and

Jenny enter by the hidden tunnel. The temple turns out to be the colonists' spaceship. Donna works out the meaning of the wall numbers – they are construction date stamps. It's only been seven days since the war broke out!

They are reunited with Martha and ascend to a chamber filled with plants, thanks to the Source, the spaceship's terraforming device. [10] Then Cobb and the Hath burst in. The Doctor tells them the war is over and smashes the Source, triggering the terraforming process. Cobb tries to shoot the Doctor but Jenny takes the bullet instead. She dies in the Doctor's arms. [11]

Later, Jenny lies in state as the humans and Hath prepare to give her a proper ceremony. The Doctor, Donna and Martha return to the TARDIS, which brought them here because of Jenny. The Doctor delivers Martha back to Earth...

...and on Messaline, Jenny returns to life. [12] She takes off in a shuttle, bound for adventure...

Pre-production

“Usually, if you're doing an episodic drama, you have your central character, and during the course of [the episode], something will happen to that character which will make him different by the end... But on *Doctor Who*, you can't, because the Doctor is almost a constant... and certainly I'm not the writer that can decide to effect a significant shift in him,” said writer Stephen Greenhorn when discussing his forthcoming episode of *Doctor Who*, *The Lazarus Experiment* [2007 – see Volume 55], in issue 380 of *Doctor Who Magazine*.

Reading this interview when the issue was published in March 2007 was Russell T Davies, who noted these musings and decided that Greenhorn's next *Doctor Who* commission would indeed make a big difference to the Doctor. “An adventure like you've never seen before,” was how Davies described the episode to *Newsround*. The episode's title was kept a closely guarded secret until the time the series launched: *The Doctor's Daughter*.

Below:
The Hath
hunt down
the Source.



The subject of the Doctor's family had been dealt with before. When *Doctor Who* began in 1963, the Doctor travelled with his granddaughter Susan who appeared to be around 15 years old; she left in the 1964 serial *The Dalek Invasion of Earth* [see Volume 4] to help rebuild a twenty-second-century England, and reappeared in the *The Five Doctors* [1983 – see Volume 37]. In *The Tomb of the Cybermen* [1967 – see Volume 10], the Doctor told his companion Victoria that he could choose to remember his family when he wanted to. In *The Curse of Fenric* [1989 – see Volume 46], the Doctor cryptically said that he did not know if he had any family. During *The Empty Child/The Doctor Dances* [2005 – see Volume 50], the Doctor had empathised with Dr Constantine about being a father and a grandfather, and in *Fear Her* [2006 – see Volume 53] told an astonished Rose, “I was a dad once.”

Emotional adventure

A key reason for requiring such a story to advance the Doctor's story was that the production team were aware that the acting talents of David Tennant could be exploited further by placing his Doctor into an adventure of such personal gravitas and emotion. “It came out of a desire to keep pushing David and taking him in new directions and challenging him,” explained producer Phil Collinson in *Doctor Who Confidential*.

Initially, the episode had been scheduled on the series breakdown as *Alien Planet* on Tuesday 20 February 2007; this had been intended to see the Doctor and his new

'THE EPISODE'S TITLE WAS KEPT
A CLOSELY GUARDED SECRET.'

companion journeying with Martha to an alien world where they became embroiled in a war between the species, with the alien soldiers looking identical to the Ood. At the end of the adventure, Martha would be returned to Earth.

"The phone call from Russell and Julie [Gardner] basically said, 'The Doctor's daughter,'" recalled Stephen Greenhorn on *Doctor Who Confidential*. The meeting to discuss this radical idea with Greenhorn was held on Tuesday 13 March. Knowing that this was something "very different from *The Lazarus Experiment*", the writer approached his new story – scheduled as the sixth episode of the 2008 series – like a three-act drama and developed a first outline which was interesting, but which he found difficult to turn into a workable script.

"It was the hardest brief we've ever given a writer," recalled Russell T Davies on the episode's commentary. Other story ingredients provided to Greenhorn included the concept of a subterranean war, the Hath (with Davies coming up with the idea of a species which communicated by bubbling liquid) and an unpleasant experience for Martha Jones, which would make her keen to return home after the adventure.

Davies' vision for the start of the episode – then being referred to as *Martha Trapped in Space* – was that the Doctor and his companion, then called Penny, would be trapped and suddenly rescued by a formidable Amazon woman who said "Hello Dad" to the Doctor. This daughter would be a fully grown woman created by the alien technology used by an Earth colony facing



alien invasion and would be the leader of the rebels. Because of the scan made of the Doctor when he left the TARDIS, she would be part Time Lord and would die at the end of the episode.

Genetically created daughter

A key dramatic crux for the story would be the change in attitude of the Doctor towards his genetically created instant fully grown daughter through the adventure. His daughter, Jenny, would be a warrior, pre-programmed to fight, and so diametrically opposed to the Doctor's fundamentally peaceful principles. As such, the Doctor would initially want nothing to do with her, and would attack her beliefs. "She's a soldier who finds every single rule of her life being challenged [by the Doctor] without ever backing down," observed Davies on *Doctor Who Confidential*. The script would also challenge some of the Doctor's beliefs, and the limits which he would be pushed to before restoring to violence. "There is no such thing as a pacifist in the real universe," continued Davies. "Sometimes you have to fight. A simple surrender is not enough."

The idea of the war between the humanoid Takrans and the alien Hath spanning only seven days was one which Russell T Davies added after the first

Right:
The fish-like
Hath.

Far right:
Don't press
that button!

Connections: Coupling

Once again, as had happened in *The Fires of Pompeii* [2008 – see Volume 57] and *Planet of the Ood* [2008 – see page 6] the Doctor and Donna are mistaken for a couple, this time by Cobb who

refers to Donna as the Doctor's "woman".



draft. The name Takrans was dropped after people had difficulty pronouncing it, and the Hath's adversaries simply became humans. The rapid creation and death of generations fascinated the team, with discussions that the character of Cobb – the human leader – might have survived from an earlier generation.

Stephen Greenhorn drew upon the idea that the Doctor had been a foot soldier in the Time War, and had witnessed slaughter on an epic scale. The Doctor would discuss this with his daughter. Greenhorn also made Donna more accepting of Jenny's stance and interested in the Doctor's relationship with her, which in turn helped to ground the Doctor's reactions. This role for Donna was substantially developed as the drafts continued, along with her solving the riddles of the numbers, another plot element inserted shortly before production.

The closing scene – with the Doctor picking up a weapon to directly threaten

Cobb after the human leader had shot and killed Jenny – was discussed at length after its addition to a late revision of the script where it replaced Cobb being taken away for execution. This was structured in a manner to make it clear that it was not simply personal fury on the Doctor's part; he was making a statement to Hath and humans about how they should go on living. "A tremendous moment for actually setting the foundation for the entire planet of Messaline," noted Davies. "He's an extraordinary man. Who else could do that? He takes the most personal moment and makes it into a statement of liberty in a proper, moral world."

Connections: BFF

Referring back to earlier episodes, Donna mentions her friend Nerys – who had been at her wedding in *The Runaway Bride* [2006 – see Volume 54] – fathering twins with a turkey baster.

Phone home

As with Rose's phone in *The End of the World* [2005 – see Volume 48] and Martha's in 42 [2007 – see Volume 55], the Doctor upgrades Donna's mobile with his sonic screwdriver.



Right:

"We're unarmed. Look, no weapons. Never any weapons."

The original plan was that the story would conclude with Jenny's death, but writer Steven Moffat suggested to Russell T Davies that the character shouldn't die, as that was what the audience would be expecting. The key role of Jenny went to Georgia Moffett, the real-life daughter of Peter Davison (born Peter Moffett) who had played the fifth incarnation of the Doctor. She had worked alongside her father on various projects, including playing Tanya Webster in the *Doctor Who* audio adventure *Red Dawn* recorded in November 1999; the two had also appeared together on television in the series *Fear, Stress and Anger* and *The Last Detective*. Moffett had been put forward for the role of Rose Tyler in 2004, and then auditioned for a part in *The Unicorn and the Wasp* [2008 – see page 122] in summer 2007, having run into Freema Agyeman and Phil Collinson at the Monte Carlo Television Festival in June. "I never really watched *Doctor Who* when I was younger, because I'm a girl and was far more into Barbie," Moffett told *Radio Times*. "I really only started watching it when my son [six-year-old Tyler] got into the current *Doctor Who*."

Impressed with Moffett's audition as Robina in the Agatha Christie adventure, the *Doctor Who* team had her earmarked for the role of Jenny in *The Doctor's Daughter*. After recording *Time Crash for Children in Need* at the start of October, Peter Davison phoned his daughter and told her, "Right, that's it. It's your go." To prepare for the physically demanding role, Moffett trained in Richmond Park with her son's karate instructor.

The Doctor's Daughter and *Midnight* [2008 – see Volume 59] (which was at that point still scheduled as the eighth episode but ultimately be broadcast tenth) would form the sixth recording block of the 2008



series, which would be recorded in tandem with the single episode *Turn Left* [2008 – see Volume 59]. The block's director was to be Alice Troughton, who had worked on series such as *Doctors*, *Holby City* and *EastEnders*. She had joined the Upper Boat team on the first series of *Torchwood* to direct *Small Worlds* and *Out of Time* – during summer 2006, and from mid-April 2007 had helmed the first block of *The Sarah Jane Adventures* comprising *Revenge of the Slitheen* and *Eye of the Gorgon*.

Preparation began on Monday 15 October, with recording due to run from Tuesday 27 November. The tone meeting for both episodes in the block was held on Monday 22 October; the tone word for *The Doctor's Daughter* was given by Davies as 'subterranean'. The other episode – a replacement script written by Russell T Davies – would enter production first; this would focus on David Tennant, while Catherine Tate would predominantly work on *Turn Left* which was to be recorded simultaneously. At this point in *The Doctor's Daughter's* script, the Source was located in another part of the spaceship, and so looked like most of the other venues. It was after the tone meeting that Phil



Collinson telephoned Davies to suggest that a greenhouse could be used for this sequence, and so Greenhorn wrote this new backdrop into his script.

A follow-up tone meeting for Block Six took place on the afternoon of Wednesday 14 November, with initial location recces – mainly for *Midnight* – on Wednesday 21 and Thursday 22 November, with a production meeting at Upper Boat at noon after the second excursion. Venues were very difficult for this episode, and in the instance of the theatre that formed the humans' encampment, the locale was written into the script because of the discovery of the location for recording.

Tribute to Verity

The readthrough took place at Bloomsbury Baptist Church in London on Friday 23 November, and was attended by the team from *Doctor Who Confidential*. Before work began, Russell T Davies made a short speech about Verity Lambert, the original producer of *Doctor Who*, who had died the previous evening. He and David Tennant had been due to present Lambert with the Lifetime

Achievement Award at the Women in Film and Television event in London on Friday 7 December.

Georgia Moffett was excited by the script and telephoned her father to inform him that her character's first line of dialogue was, "Hello, Dad!"

Also in the cast as Cobb and Cline were Nigel Terry and Joe Dempsie. Terry had been in the National Theatre at the same time as David Tennant some years earlier, while Dempsie had never seen *Doctor Who* and was cast after Alice Troughton had been impressed with him as Chris Miles in the 2007 series of *Skins* on E4.

A location recce for the episode took place on Saturday 1 December, and the shooting script for Episode 6 was prepared on Monday 3 December.

In the shooting script, emerging from the cubicle Jenny was described as 'a young woman – athletic, beautiful, wearing a tight, combat outfit'. The sequence of Jenny's amazing acrobatic flips through the corridor criss-crossed with laser beams was inspired by the video for Britney Spears' 2004 hit *Toxic* in which the singer passed through security traps at the premises of Toxic Industries. This sequence had been present in the very first draft to show how agile Jenny was – and how on witnessing this, the Doctor would realise that she shared similar characteristics to himself.

Martha was grabbed by Hath 1, described as 'a monstrous alien soldier with a water-filled tube instead of a mouth'. The Hath soldier that Martha tended to was named Peck – after American movie star Gregory Peck – and it was noted that when he called out there was 'a strange bubbling noise. The Hath have

Connections: Beating as one



Jenny is revealed to have two hearts, akin to the Doctor and other Time Lords – a biological trait established in *Spearhead from Space* [1970 – see Volume 15].

Right:
Martha
befriends
a Hath.

a translucent, liquid-filled tube on their face. They communicate through burbles and gurgles.' The dialogue for the Hath was written in the script in italicised English to give points of reference for the performers, with the dialogue to be spoken on set and removed in post-production. As such, when the other principal Hath, Gable (named after another leading American movie star, Clark Gable), arrived, he told Martha, "Get away from him!" and after Martha had relocated Peck's shoulder, the cured Hath called out, "It's better! It's better!"

Humans and Hath

When the Hath arrived back at their encampment with Martha, Gable told its fellows, "This is a human but not an enemy. She shows our brother kindness. We must show kindness in return." Guiding Martha over to the 2D map of the tunnel complex, Gable told her, "Human and Hath have fought over this city for so long it's easy to forget that we arrived as comrades. This war diminishes all of us but your actions today remind us that it wasn't always so. You give us hope it will not always be so." When Martha was embarrassed over the Haths' hero worship

and claimed she didn't do anything, Peck insisted, "You did. You showed the way!" and Gable addressed the Hath, telling them, "At arms! We march! To victory!"

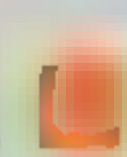
As Martha declared that she was crossing the surface to find her friends, Peck pleaded with her, "Please. Don't go," and then – as she made for the exit tunnel – called, "Wait! Wait for me!" At the hatch by the stairwell,



Peck told Martha, "It's not safe. All the stories say so. We'll die out there!" Out on the surface when Martha fell into the quagmire, Peck called out, "Hold on! I'm coming!" and told her, "You saved me. I won't let you die!" Before the Hath vanished beneath the surface, he told Martha, "Goodbye, friend. Live well."

While the human encampment was inside a theatre, that of the Hath was 'inside an empty civic building'. When commenting on the method of reproduction which had resulted in his daughter, the Doctor referred to diploid cells – usually containing a copy of one chromosome from both mother and father – being split into haploids, the single gender cells from which they were created.

The narrative continued directly on from the closing scene of *The Sontaran Stratagem/The Poison Sky* [2008 – see page 40] with the TARDIS out of control and the Doctor's severed hand from *The Christmas Invasion* [2005 – see Volume 51] bubbling away, with Martha explaining about this artefact to Donna.

The Hath headpieces crafted by Millennium FX were demonstrated to the team at Upper Boat in a 'Show and Tell' session at 10am on Friday 7 December; two animatronic headpieces with blinking eyes and moving gills were built for Gable and Peck, and the wearers would be able to blow through a non-return valve to generate their communicative bubbles. 

Connections: Time War (again)

➤ Again, the Doctor refers to the Time Lords being wiped out in the Time War, and how he fought in the conflict as established in episodes such as *The End of the World* [2005 – see Volume 48] and *Dalek* [2005 – see Volume 49].



Production

The first day of recording on *The Doctor's Daughter* was Tuesday 11 December at Upper Boat. Recording began at 3.30pm with the scenes of Jenny in the shuttle cockpit heading off for adventures new at the end of the episode, and recording her voice-overs back to her friends on Messaline. In the meantime, Charlie Bluett and Jon Moore from Millennium FX performed Hath fittings along with the costume team. The crew then moved on to the TARDIS set, where a playback of the end of *The Sontaran Stratagem/The Poison Sky* was on

hand to give continuity to the start of *The Doctor's Daughter*, and stunt arranger Crispin Layfield supervised the regular cast of David Tennant, Catherine Tate and Freema Agyeman being flung around in the Doctor's ship. Since working on the Sontaran two-parter, Agyeman had not been required for the next two episodes to be shot, and so returned to the fold for this episode. For the scene where the TARDIS departed from Messaline, Martha originally said, "Time to go home," to which the Doctor replied, "Yeah. 'Home'." It was decided that these lines should be swapped over, to emphasise that the

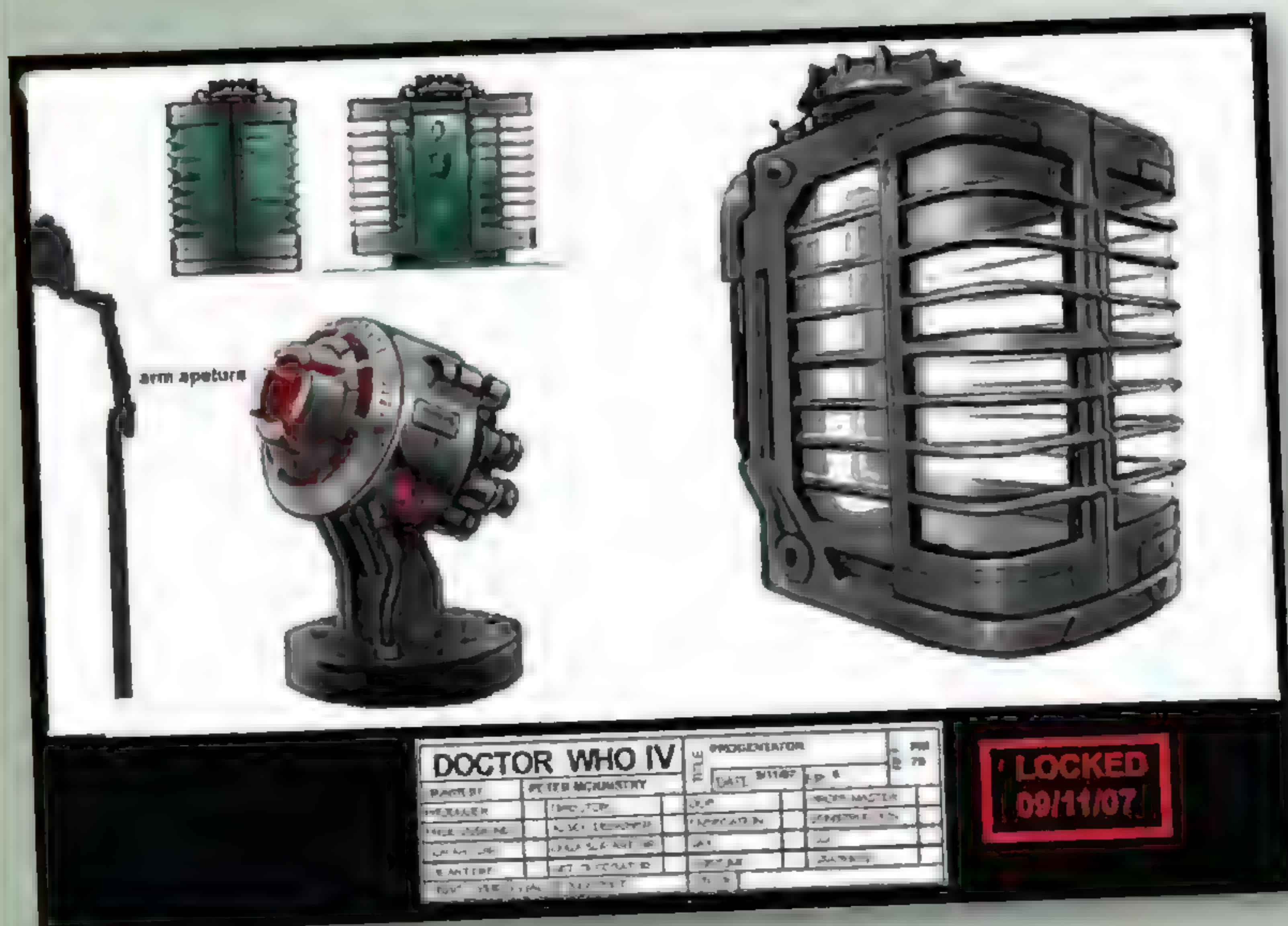
Above:
Jenny takes
a bullet.

Doctor knew that Martha wanted to go home. By 8.45pm, the day's work on *The Doctor's Daughter* was completed, and further recording was done for *Midnight* with the two leads.

Also on Tuesday 11, it was revealed that David Tennant had won the Best Acting Performance prize in a survey of the readers of *Heat* magazine. The same day, the BBC revealed that Piers Wenger was to take over as executive producer of *Doctor Who* in his capacity of BBC Wales' head of drama, replacing Julie Gardner from January 2009. Wenger had previously been head of development at Granada Drama and set up his own company, Mammoth Screen, while his previous projects included the award-winning *Housewife 49*. While Julie Gardner would oversee the Specials to be screened in 2009, Wenger would take over the full series for 2010. "Working with Julie Gardner on *Doctor Who* over the next year will provide an invaluable insight into the secrets and success of the series," commented the new executive producer, while Gardner herself added, "I know that when I hand over my sonic screwdriver to Piers, it'll

The Doctor gets sonicizing.

Concept art for the progenation machine.



be to someone who loves and understands the show."

Tennant was not available for recording on Wednesday 12 December, having been booked for an appearance on BBC Two's *Top Gear* at Dunsfold Park in Surrey, taking part in the celebrity speed contest 'Star in a Reasonably Priced Car' but failing to beat the time previously set by Billie Piper; chatting to Jeremy Clarkson, Tennant also discussed achieving his childhood dream of being the Doctor and promoted *Voyage of the Damned* [2007 – see Volume 57]. Meanwhile, a big scene for Agyeman was scheduled as a night shoot, with the team travelling to the open cast colliery at Aberbaiden near Kenfig – west of Cardiff – which would appear as the hostile terrain of Messaline. The scene was recorded between 3.30pm and 2am, with a crew from *Doctor Who Confidential* also on hand. Any Effects provided most of the atmosphere in terms of wind, smoke and heated quagmire, and Dave Houghton and Tim Barter of The Mill grabbed plate shots so that the alien world could be crafted in CGI. With the temperature falling to five degrees below freezing, Crispin Layfield supervised the stunt work for the demise of Hath Peck. Only four artists were

required: Agyeman, movement artist Paul Kasey, who played Peck, and stunt doubles Amanda Foster and Paul Kennington who would perform the falls and drowning shots at the quagmire. All were equipped with wetsuits for these sequences.

The night shoot prompted the headline *Now Who's That, Villagers Wonder* in the local newspaper, *The Gazette*, which covered the work in the Kenfig Hills amid the tips of Cefn Cribwr. Next morning, Thursday 13, in the *New Statesman*, Rachel Cooke interviewed and profiled Russell T Davies as *The Great Defender*, emphasising his pure love of television.

That afternoon, Alice Troughton's team was ready to record at a familiar venue for the series, Cathays Park in Cardiff. However, this time it was the Marble Room in City Hall which was used as the Hath Encampment from 2.30pm to 2am. Again, only Freema Agyeman was required in the early scenes for the episode. The Mill was present to supervise replication shots of the Hath, and also on set was Richard Jenkins from BBC Interactive. Unfortunately, the City Hall was subject to a protest that day about the closure

of primary schools which caused the crew to lose four hours of working time. A few scenes at the Hath's encampment were forcibly held over to be rescheduled at another venue.

Agyeman was not required for the last day of recording that week, which saw David Tennant and Catherine Tate both returning to record scenes with Georgia Moffett, where all the characters were trapped in the holding pen. This was shot at the Celynen Colliers Institute and Memorial Hall in Newbridge between 2pm and midnight.

David's last series?

By now, there was extensive press coverage of *Doctor Who* leading up to transmission of *Voyage of the Damned*. On the morning of Saturday 15 December, Catherine Tate joined Jonathan Ross on his live Radio 2 programme, and commented of *Doctor Who*, "I think it's maybe David's last series." This launched a furore of debate and media attention – much to the surprise of Tennant, who explained on *Doctor Who: Back in Time*: "On Saturday, I was trying to listen to her on Jonathan Ross, and I missed the first bit. So I then heard her talking about her Christmas Special, and I thought, 'Funny interview. Isn't she great?' And then my phone starts ringing and apparently she said I'm leaving *Doctor Who*! And that the decision has been made... and she just made it up! Not a conversation we've ever had. Not a decision I've made. I don't know if it's true or not yet. Catherine seems to know!" That evening, Tennant joined his former *Doctor Who* nemesis John Simm at the BBC in London for the

Connections: Family man

▶ The Doctor explains to Donna that he has been a father before and had lost his family. The Doctor had talked about his family in other stories such as *The Tomb of the Cybermen* [1967 – see Volume 10].



Left: Jenny joins Donna and Martha on an adventure.



Connections: Spaceman Doc

Donna refers to the Doctor as "spaceman", a name she first gave him in *The Runaway Bride* [2006 – see Volume 54].



recording of *Jools' Annual Hootenanny*, with host Jools Holland arriving and departing by TARDIS.

The media attention continued on Sunday 16 December with the *Sunday Express* running a story on how 'David Tennant could

be quitting his role as the Time Lord'. An 'industry insider' commented, "We believe that Russell T Davies... will be leaving after the next series with Phil Collinson... who is moving across to *Coronation Street*. I am sure David chose to leave, but it was probably because everything's changing.' In the *Observer*, Elizabeth Day profiled Freema Agyeman as one of the 'Faces of the Year' who made a cultural impact on Britain during 2007. That night, the *Extras* Special – with Tennant's cameo as himself playing the Doctor – was broadcast in North America by HBO in advance of its BBC screening.

Agyeman was not required when work resumed at the Memorial Hall in Newbridge at 8am on Monday 17 December, with the early scenes at the human encampment up to Cobb telling the Doctor about the Source recorded before 7pm. Any Effects provided the camp fires, while The Mill supervised further replication shots to swell the ranks of human soldiers.

Tuesday 18 December saw the story *Jennifer Could Be Dr Who* in *The Sun* which claimed, 'Ab Fab star Jennifer Saunders is set to be the first female Timelord [sic] – for just one episode,' claiming that she would take over after three Specials starring David Tennant since TV bosses were keen to have a female Doctor. 'She's in the running and we all think she would be fantastic,' claimed 'a source'. *The Daily Mail* repeated the rumour from *The Sun*

as well as claiming that James Nesbitt was 'widely pegged as the favourite' to replace Tennant, with Rhys Ifans also being considered. Meanwhile, the *Doctor Who* website at bbc.co.uk revealed that Georgia Moffett was to guest-star in the new series, after auditioning for a role.

Meanwhile, Agyeman rejoined Tennant and Tate for work in Newbridge. The scenes at the human encampment – including Jenny's return from the dead – were recorded from 8am. Tate's material was cleared by noon so that she could return to Upper Boat and work with Douglas Mackinnon's unit to record a short scene for *Partners in Crime* [2008 – see Volume 57] and Donna's solo TARDIS scenes for *The Sontaran Stratagem/The Poison Sky*. Tennant was released by 1pm so that he could depart for London. Recording continued on location with



the scene of Cobb finding Cline tied up at the holding pen, and then completed the remaining scenes at the Hath encampment – now erected at this new venue – with Ruari Mears playing Peck opposite Freema Agyeman through to the unit wrap at 7pm. That evening, David Tennant was among the audience for the press launch of *Voyage of the Damned* at the Science Museum in London, speaking to Radio 5 Live and *Doctor Who: Back in Time*.

BBC News carried a report about Tennant's tenure in the TARDIS early on Wednesday 19 December, under the title *Tennant Laughs Off Dr Who Rumours*. Tim Masters' report revealed that Tennant had 'laughed off' speculation of his leaving at the end of the next series. "Catherine Tate stitched me up good and proper," he had explained at the press launch. "I started getting all these

phone calls on Saturday lunchtime saying apparently you're leaving *Doctor Who*. Catherine Tate's just announced it on Radio 2 – thanks Catherine! I said to her on Monday morning did you know you've caused a minor diplomatic incident? She was completely oblivious that the phone had been ringing off the hook." Tennant confirmed that he was doing four more Specials for 2008 and 2009, adding, "Beyond that no one's asked me to make any decisions and I'm quite happy to be enigmatic for as long as possible."

Work continues

Tennant had been whisked back to Wales to start recording again in Newbridge at 8am, joining Tate for the scenes at the guard post where Cline informed the new arrivals that they were on Messaline, and the Doctor and Jenny later dealt with the guard in their own different ways. This completed work for the day with Tennant and Tate, and the crew then moved to another regular haunt for *Doctor Who* – Mamhilad Industrial Park in Pontypool – where the Dupont Building functioned as a spaceship corridor for Martha entering from the surface, and Hath Gable and Cline hearing that Jenny had taken the shuttle. Although scheduled for recording to 7pm, recording was completed ahead of time by 6.15pm.

Progress at the Dupont Building was again swift on Thursday 20, with Alice Troughton starting at 8am and wrapping at 6.30pm rather than 7pm, giving the team ample time to prepare for the Christmas party. Tennant, Tate and Agyeman were all required, working on the scenes where the Doctor's

Left:
The Doctor
is pushed
to his limit.



Connections: GI Jenny

Donna addresses Jenny as "GI Jane" prior to her being properly named, referring to the 1997 action film *GI Jane* about a female trainee in US Navy special warfare.



party deduced the generational issues at work on Messaline and were reunited with Martha.

The Daily Mail on Friday 21 picked up on the Jennifer Saunders rumour in *No Saunders for Dr Who* with Nicola Methven quoting Russell T Davies storming, "That is b*****ks... I can tell you it's pure invention. We have never approached her, never spoken to her, never met her." Trade newspaper *Broadcast* released its 'Hot 100 of 2007' chart, rating Billie Piper sixth in the Talent section, Steven Moffat at number 11 in the Writers category, Will Cohen of The Mill as top of Craft and Post-Production, and Russell T Davies as top of the Producers listing.

The final recording day for 2007 before the Christmas break was a night shoot scheduled from 3.30pm to 2am on Friday 21 December, so planned because the location scheduled had vast windows and darkness was required outside. The venue for the lush vegetation of the Source room was Plantasia, a massive tropical hothouse located at Parc Tawe in Swansea. "It was a fantastic location and perfect for this episode," Alice Troughton told the crew of *Doctor Who Confidential*. "It gave us that feeling of another dimension." All the regular cast members were required

for these scenes, with Paul Kasey playing one of the leading Hath. Between takes, Catherine Tate was allowed to handle a tarantula, part of a collection of exotic animals at the venue... although the spider was less at ease when introduced to Tennant! Crispin Layfield's work for the day included safety aspects on the shooting of Jenny being shot, Cobb being restrained, and the

Right:

Bubbling towards war with the humans.

Connections: Musical theatre fan

On seeing the theatre being used by the soldiers as an encampment, the Doctor quips that maybe they were performing *Miss Saigon*, the 1989 West End musical set during the Vietnam War of the 1970s.



movement of the blinded Hath. *Doctor Who Confidential* was present, focusing on Jenny's apparent demise of which Georgia Moffett commented, "It was definitely my favourite scene, and yet it was the hardest to play."

Promotional videos

With work completed, the *Doctor Who* team was stood down for a fortnight. *The Wooden Overcoat*, featuring Tennant in a play adapted by Mark Gatiss, was broadcast on Radio 4 on the afternoon of Saturday 22 December in *The Saturday Play* slot. The following morning at 7.55am, Radio 4 broadcast an appeal which Tennant had recorded on behalf of the brain injury charity Headway, following his role as a brain injury victim in the BBC drama *Recovery* in which he spent time at Headway Essex. Similarly, he had found time to record a promotional video for AICR, a cancer charity based in St Andrews. That evening, BBC Two broadcast Tennant's appearance in *Top Gear* from 8pm.

While David Tennant enjoyed some time in Scotland over the festive season,



Catherine Tate was heard alongside her old comedy cohort Lee Mack on his Radio 2 show from 8pm to 10pm on Thursday 27 December. *Jools' Annual Hootenanny* then saw in 2008 for viewers on BBC Two, with Tennant dancing away to a performance from Kate Nash. Tennant also met up with psychological illusionist Derren Brown to record material for the Channel 4 show *Derren Brown: Trick or Treat* which he had expressed an interest in appearing on; he was apparently regressed to describe events on a day in September 1938 and also predicted the drawing made by a member of the public he had never met.

Saturday 29 December saw *The Sun* reporting that the BBC was making an episode of *Doctor Who* without the Doctor in its story *Doctor Replaced by Rose & Co*, explaining that Rose, Martha and Donna would take the lead when the Time Lord became lost in space; this was for a 'one-off

episode' which it claimed would be screened in March 2008, with the ubiquitous insider quoted as saying – incorrectly – 'It is a bit of a gamble having *Doctor Who* without the Doctor – it has never been done before.' Meanwhile, the paper stated that Tennant was 'expected to quit' after the forthcoming Specials. The *Daily Star* ran a similar story as *Doc Missing in All-Girl TARDIS*. Later that day, the S4C youth magazine presented its awards for 2007 in *Uned 5 Gwobrwy'r Goreuon*, with David Tennant accepting an award on behalf of the series.

On New Year's Eve, Billie Piper married actor Laurence Fox at the Parish Church of St Mary's in Easebourne, West Sussex,

Connections: Bit of politics

When the Doctor paraphrases General Cobb (apparently named after US actor Lee J Cobb) using the statement "peace in our time", he is referring to Neville Chamberlain's claim on 30 September 1938 that a lasting peace had been made with Adolf Hitler in the Munich Agreement.



Delays:

The Doctor says an emotional goodbye to his daughter.



Connections: First blood

Donna nicknames the armed Cline as "Rambo", after the Vietnam veteran action hero John Rambo played by Sylvester Stallone in the series of films which began in 1982 with *First Blood*.



with David Tennant and Camille Coduri among the congregation. New Year's Day then saw Freema Agyeman acting as one of the presenters on Radio 1's *New for 2008* that evening, including an interview with Phil Collinson on her hour from 10pm to 11pm, with Collinson mentioning a new 'comedic' species for the series called the Hath.

Hello magazine nominated Tennant as Most Attractive Man of 2007, inviting votes from readers. Meanwhile, on Monday 7 January, *Doctor Who* received several nominations in the Sixth Visual Effects Society Awards, with *The Mill* up for Visual Effects in a Broadcast Miniseries, Movie or Special for *Voyage of the Damned*, and both Animated Character in a Live Action Broadcast Programme or Commercial and Visual Effects in a Broadcast Series for *Last of the Time Lords* [2007 – see Volume 56].

Monday 7 January 2008 also saw the *Doctor Who* crew reassembled to record various tunnel scenes at the former Lewis

Recording a scene with Martha and a Hath.



Merthyr Colliery, now part of the tourist attraction at the Rhondda Heritage Park near Pontypridd. The team had been forced to schedule this venue in the New Year, since before Christmas the tunnel was forming part of Santa's grotto. From 8am, the scenes of Donna naming Jenny and the Doctor trying to open the secret panel were recorded, with Alice Troughton employing a Steadicam on these sequences. There was also a visitor to the set in the form of Georgia Moffett's young son, Tyler, who followed David Tennant around in awe asking him about previous episodes for two days. "David's trying to open a door with the sonic screwdriver," Georgia told *Radio Times*, "and every time he managed to open the door, Ty was standing there, peering out!" With her material completed, Moffett returned to Upper Boat for special rehearsals on the sequence where Jenny flipped down the laser-lined corridor. This setpiece had been carefully storyboarded and would be partially performed by Belinda



McGinley who had been hired as Moffett's body-double because of her gymnastic skills. Crispin Layfield rehearsed both performers, going through around half a dozen routines before settling on one which Moffett could perform elements of to match McGinley's moves, with *Doctor Who Confidential* present to observe this special rehearsal. Meanwhile back at the colliery, recording continued to 7pm to cover Gable leading his fellow Hath to a section of wall, and then a set move for the scene of Martha and Peck in the stairwell leading up to the surface.

Agyeman was not needed for work at the Mamhilad Park industrial area on Tuesday 8, with the BBC crew back at Johnsey Estates as with earlier episodes; similarly, much of the main crew was out on the first day of a two-day location recce. "David kindly lent me his jacket between takes," Georgia Moffett told *Radio Times* as she recalled the chilly location work. "I put it on, bent over and ripped the back of it. He's a good six-foot-something and he's

never ripped it; I'm five-foot-two, put it on and destroyed it."

Doctor Who Confidential was present to cover work from 8am to 6.30pm in the area designated Tunnel C – with the main set piece being Jenny's gymnastic display amidst the deadly red rays which would be added by The Mill. Moffett performed a cartwheel and back flip, with McGinley handling the bulk of the shot. That night, CBS broadcast the largely pre-recorded 34th People's Choice Awards in which *Stargate Atlantis* stole the award of Favorite Sci-Fi Show, for which *Doctor Who* had been nominated. By now, some media sources were reporting that Moffett was in the running to play the Doctor's regular companion in the 2010 series, alongside Felicity Jones who had worked on *The Unicorn and the Wasp*.

Left:

"It's taken a tissue sample. Ow, ow, ow, ow, ow, ow, ow!"

Guns and gas

The material set in Tunnel C was completed at Johnsey Estates on Wednesday 9, now focusing on scenes such as the Doctor agreeing to take Jenny aboard the TARDIS and working on the door panel, Jenny opening fire on Cobb and his pursuing soldiers, and Gable leading the Hath along a tunnel. Steadicam was again employed for these sequences, while Danny Hargreaves of Any Effects supervised and instructed in the use of the guns used by Hath and humans. These props got around the costly use of blank ammunition and the presence of an armourer, and also excessive post-production CGI, by having a repeatedly ignited jet of gas which flared from the barrel. Also on location, Belinda McGinley and stuntman Gordon Seed were drilled by

Connections: Green fingers

Donna compares the Source room to Kew Gardens, the extensive botanical gardens and greenhouses located in south-west London.





Cline, the Doctor, Jenny and Donna run for cover.

Crispin Layfield in readiness for stunt work over the final two days of recording, and visitors to the set included Gill Pritchard, the director of children's BBC Worldwide, and Ian Smith of BBC Interactive. The decision was taken to drop a very brief scene from the schedule; this was a short sequence of Martha struggling along on the surface as she neared the tower-like spaceship. With recording completed at 6.30pm, David Tennant and Catherine Tate had already been released earlier in the day to attend the readthrough for the next recording block at 7.30pm in Upper Boat's meeting room.

The final venue for the serial was the Barry Shooting Range in Barry Island where a disused railway tunnel – now used as a shooting gallery and used in the *Torchwood* episode *Ghost Machine* – formed the area in which the TARDIS arrived. Recording on the craft's arrival, Jenny's creation and her subsequent fight

with the Hath was scheduled from 8am to 7pm on Thursday 10, with Agyeman rejoining Tennant and Tate. *Doctor Who Confidential* and Benjamin Cook of *Doctor Who Magazine* were present to get interview material with Georgia Moffett. After the wrap, Danny Hargreaves also tested the explosion effect and its shielding fire wall for recording next day. This used a fireball effect and also debris thrown from a pyro charge to make it seem as if the entire tunnel was engulfed when Jenny triggered the detonator.

Best Sci-Fi

On Friday 11, *The Sun* stated that actor David Jason had been forced to turn down a villainous part in BBC One's *Doctor Who* because of a five million pound deal with ITV, with 'an insider' commenting, 'It's a shame. He'd have been superb.' Meanwhile, *Doctor Who* was named

Best Sci-Fi in the *DigiGuide* TV and Radio Awards 2007, taking almost half the votes cast. Over at Barry Island, the final day of recording on *The Doctor's Daughter* from 8am to 7pm concluded work in the tunnel with *Confidential* and *Doctor Who Magazine* in attendance. The key material for the day was that of Martha being carried away by the Hath, and also the explosion triggered by Jenny. "They locked the camera off, and everyone else left," recalled a rather nervous Catherine Tate of the massive effects detonation on *Doctor Who Confidential*.

Concurrent with work on a different block, Alice Troughton and Graeme Harper were allocated a pick-up day for their episodes – and some shots for *Torchwood* – on Friday 18 January. At 11am, Troughton started her scenes at Mark Street in Cardiff, the venue for Martha's new flat (her previous one having been destroyed in *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56]). Agyeman rejoined the team along with Tennant while Tate came over from the main unit which was working in Llandaff. In the original script, Martha was to kiss the Doctor on the cheek, and he was

to signal her to call him sometime as she watched him head off down the street with Donna; Agyeman also suggested Martha's glance at her engagement ring. *Doctor Who Confidential* interviewed Tennant after 11.30am, as well as chatting to Agyeman and Tate, with the unit then moving to Roath Park Conservatory in Cardiff. This offered rich foliage for two pick-up shots in the Source room of Donna and Agyeman reacting to Jenny's apparent death and the orb smashing on the floor. The final recording was undertaken by Dave Houghton's third unit on the morning of Thursday 24 January when the destruction of the toy mouse in the laser corridor was recorded on Stage 6 at Upper Boat.

The casting of Georgia Moffett as the Doctor's daughter was revealed on Monday 4 February in *Who's the Daddy*, an article from the *Daily Star* in which it was claimed that the Doctor 'lands back on Earth and meets a girl who claims he is her dad' but eventually discovering that 'his "daughter" has been created by aliens. They hatched a sinister plot to nick his DNA without him knowing. And, using his genes, they made the young woman themselves.' ■

PRODUCTION

Tue 11 Dec 07 Upper Boat Studios:
Shuttle Cockpit/TARDIS

Wed 12 Dec 07 Aberbaiden Open Cast
Colliery, Fford Y Gyfraith, Cefn Cribwr, Nr
Kenfig (Planet Surface)

Thu 13 Dec 07 Marble Room, City Hall,
Cathays Park, Cardiff (Hath Encampment)

Fri 14 Dec 07 Newbridge Memorial Hall,
Celyn Colliers Inst & Memorial Hall,
High Street, Newbridge (Encampment –
Holding Pen)

Mon 17 Dec 07 Newbridge Memorial
Hall (Encampment)

Tue 18 Dec 07 Newbridge Memorial Hall
(Encampment/Encampment – Holding
Pen/Hath Encampment)

Wed 19 Dec 07 Newbridge Memorial
Hall (Encampment – Guard Post); Dupont
Building, Mamhilad Park Industrial, Old
Abergavenny Road, Pontypool
(Spaceship – Corridor)

Thu 20 Dec 07 Dupont Building
(Spaceship)

Fri 21 Dec 07 Plantasia, Parc Tawe,
Swansea (Source Room)

Mon 7 Jan 08 Rhondda Heritage Park,
Lewis Merthyr Colliery, Trehafod, Nr

Pontypridd (Tunnel B/Tunnel B –
Secret Panel/Tunnel B – Stairwell)

Tue 8 - Wed 9 Jan 08 Johnsey Estates,
Mamhilad Park Estate South, Pontypool,
Torfaen (Tunnel C)

Thu 10 - Fri 11 Jan 08 Barry Shooting
Range, Breaksea Drive, Barry Island
(Tunnel A)

Fri 18 Jan 08 Mark Street, Cardiff
(Street Outside Martha's Flat); Roath
Conservatory, Lake Road, Cardiff
(Source Room)

Thu 24 Jan 08 Upper Boat Studios –
Stage 6: Mouse explodes

Post-production

The Doctor acts as peacemaker.

Various timing cuts were made to the episode during editing from January. Originally when Carter informed the new arrivals about processing in the pre-credits, he said, "Don't be stupid, where've you been living?" After the opening titles – where the producer and director credits were superimposed on the action with the Doctor's party and the soldiers – Cline originally instructed Carter and Cash: "You two, finish setting the charges," and then told the nameless 'daughter', "You, cover the tunnel."

Cobb's explanation of what had happened to the Doctor and Donna at the encampment was trimmed, omitting his comment that the Hath wanted "to erase our people from the pages of history" and concluding, "Now the duty to fight has passed on to us." After saying that the war had gone on longer than anyone could

remember, Cobb noted the dead included "my father. His father. His father before him." When Cline said they could breed from Donna and the Doctor, he declared, "You're fresh stock!"

When Martha's phone cut out, she originally remarked, "I don't believe it. Battery's dead." A sequence of the Hath on the move was dropped back to split the scene at the guard post with the Doctor's party. After the Doctor knelt to search the guard, Jenny asked Donna, "What did I do wrong? I didn't kill him. What more does he want?" "Listen," replied Donna, "this is all new to him too. Just give it a bit of time." "That story they told," continued Jenny, "About creating the universe. Why did she sigh?" "Satisfaction, I suppose," replied Donna. "Not disappointment?" suggested Jenny. "Why would she be disappointed?" asked Donna. Glancing at the Doctor who was going through the

guard's pockets, Jenny continued sadly, "She breathes life into something. It's part of her but beyond her. She sees herself in it. But maybe she doesn't like what she sees. Disappointment. I could understand that." "Got it," said the Doctor, standing up with a map taken from the guard, "come on." The next scene was to have been that with Cobb rallying his men, his speech starting, "Comrades, our faith has been repaid at last. Tomorrow will be the last of our long struggle." This was redubbed and moved earlier, and after his speech, the single line of dialogue from the soldier played by Olalekan Lawal Jr was cut: "Sir, we intercepted a communication from the Doctor. He was talking to someone in the Hath camp."

"Space gypsy"

When the Doctor explained to Jenny that he travelled through time and space, he continued, "But I'm completely nomalous." "So you're a nameless, aimless, space gypsy," asked his 'daughter'. "That's not how I'd put it," replied the Doctor. As the Doctor called out to Jenny not to follow them through the lasers, she remarked, "Time the daughter grew up." "You're only delaying the inevitable, Doctor," warned Cobb as he called across the laser corridor to the departing Time Lord. When Donna noticed the numbers in the corridors counting down as the Doctor worked on the panel, she originally observed, "There's something funny about these numbers – too many digits the same."

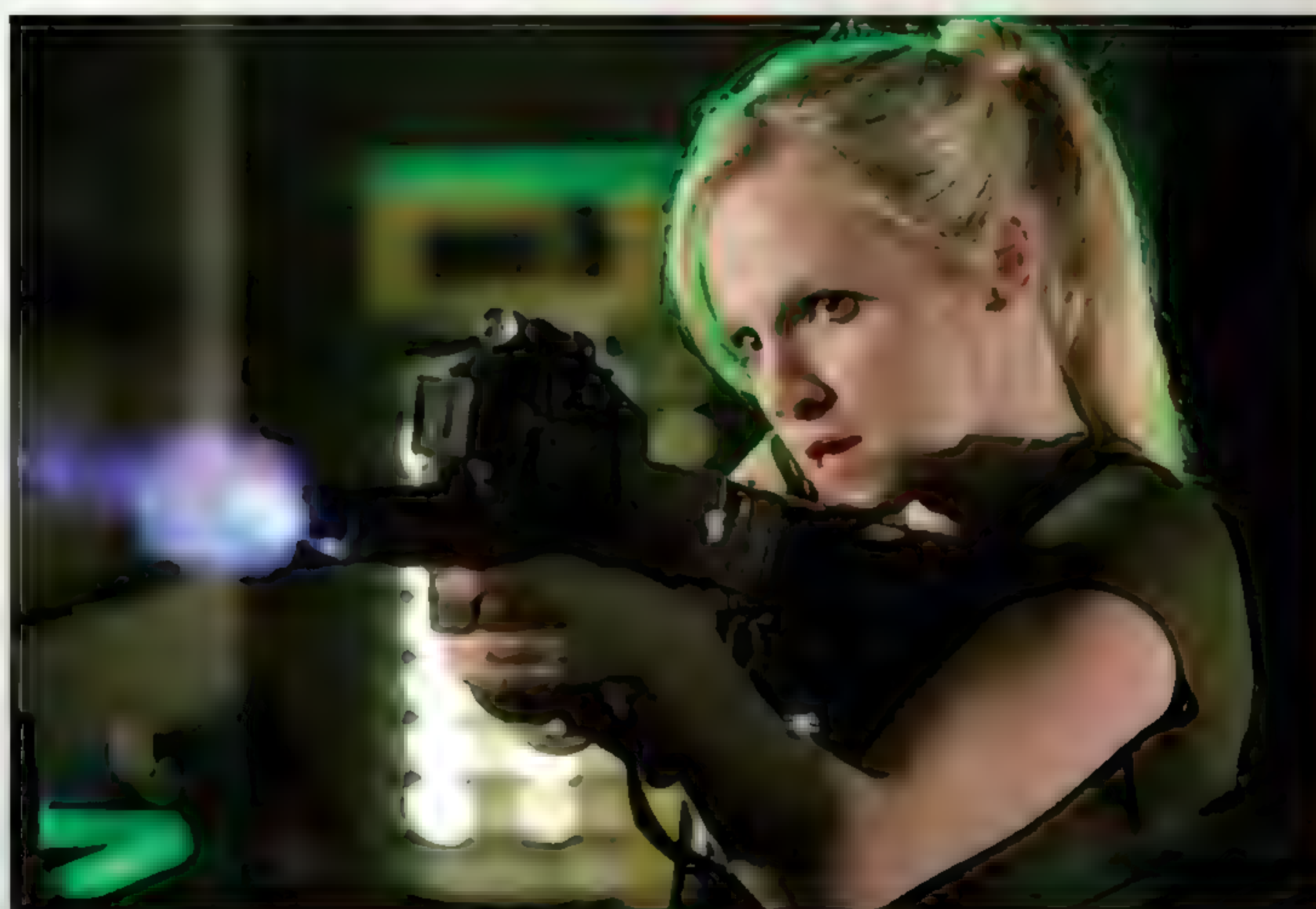
Before Jenny died, there was more dialogue relating to the earlier conversation omitted at the guard post. "The Breath of Life," whispered Jenny, "The sigh. What was it in the end? Could you tell?" The Doctor was unable to speak.

"Disappointment?" she asked. Holding her tight, her 'father' shook his head as he told her, "No. Never. It was never, ever that," before Jenny smiled and died.

After Jenny returned to life, there was an additional TARDIS scene with the Doctor at the controls. "How are you, spaceman?" asked Donna, and when the Doctor ignored her, she put her hand on his hearts, telling him, "You see that pain, in *there*. It doesn't mean that you were wrong to let her in, it proves you were right." "What do we do now?" asked the Doctor after a moment. "We go on," Donna told him, "We live. We remember. What else can we do?" Thinking about this, the Doctor started the engines and asked her, "Where do you want to go?" "Let's find a new world," suggested Donna, "for her." This was deleted because Russell T Davies felt that the end of the episode was sad enough already.

ADR work was performed at AIR Studios on Wednesday 19 March. In dubbing, the crew became concerned by the idea of Hath Peck – a fish – drowning in what appeared to be water, and so the sound effect of glass smashing was added to show that the Hath's bubbling liquid jar had broken beneath the surface. ■

Below:
Action-girl
Jenny
takes arms.



DRAMA — *See* **THEATRE**

[Visit our language site to see more!](#)

[illegible]

but after while I began really wonder
if we are the same I am sometimes
because I am a girl and in fact I am not
even. Because I really don't know
what I am. I am not really. I am not
at all. I am not. I am not. I am not.
I am not. I am not. I am not. I am not.
I am not. I am not. I am not. I am not.
I am not. I am not. I am not. I am not.

"My character began a line of an
 action hero, which is great. But
 as they develop, they start off as being
 perfect in the beginning but the end
 of the feature (in this case) the paper comes
 and from the director, they have to
 understand that he's very personal.
 There was a passing reference to the
Nightmare on Elm Street that I think
 had once been a father. I was able to
 the director's daughter. In a strange
 sort of way, *Nightmare*. It's very
 quite an amazing that in this case it is
 a woman in a very different way.

[illegible]

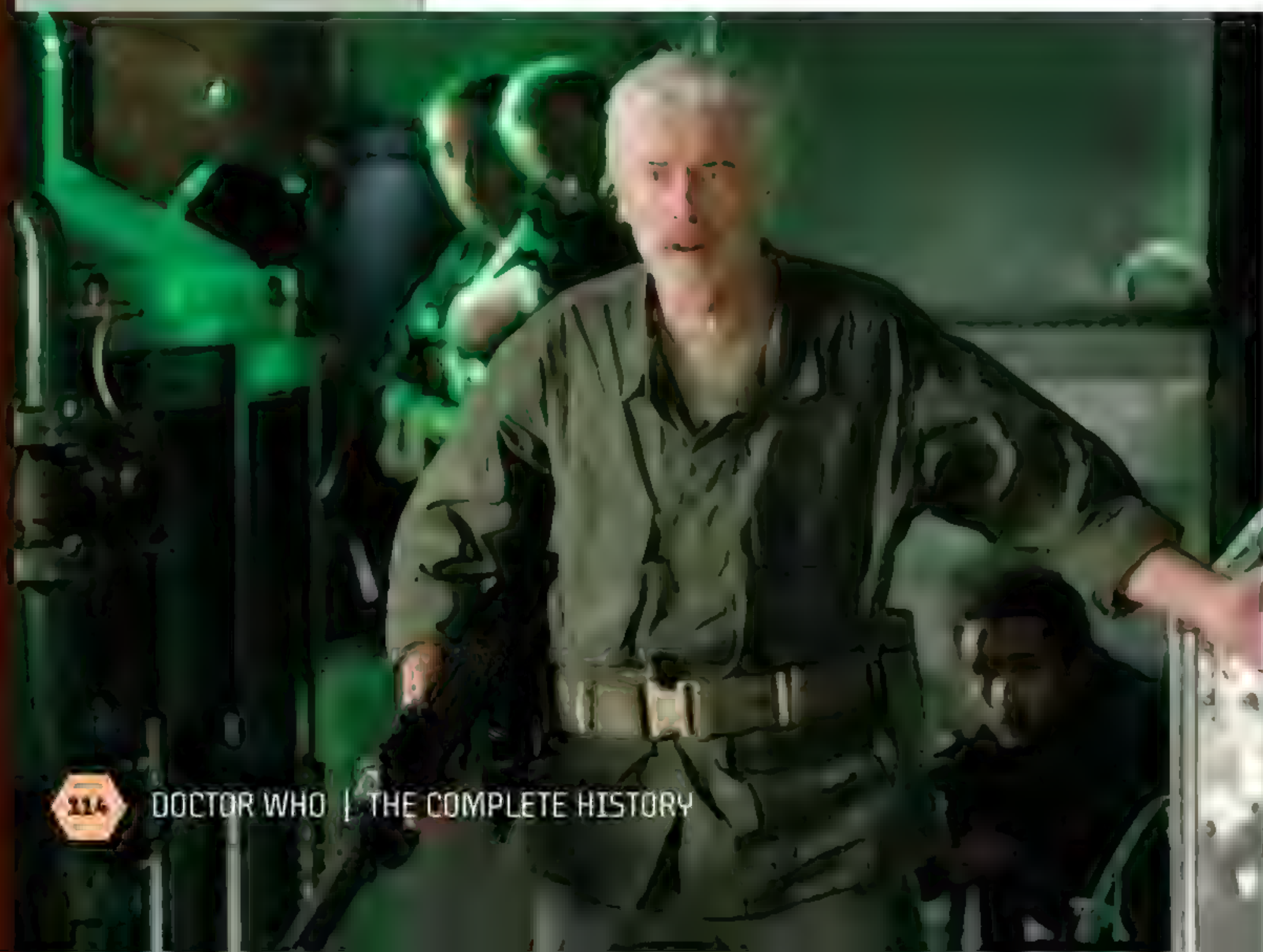
Lesson I am not always the greatest
but I am not always the least
I'm just a person with a heart
I consider to be mine.

2. David Robinson and George Walker
the former the owner, both of them
the American North Company

Trailers for *The Doctor's Daughter* appeared from the evening of Sunday 4 May. Monday 5 May saw Catherine Tate joining Lee Mack to host a bank holiday programme of music and laughter from 1pm to 2pm on Radio 2, while tabloids

On Friday 9 May, *The Doctor's Daughter* was previewed on GMTV with an extract of Martha's plunge into the quagmire.

General Cobb
leads the
war against
the Hath.



Broadcast

» On Saturday 10 May, *Doctor Who* slipped back to the later slot of 6.45pm, with BBC Three airing *Sins of the Fathers* – the corresponding *Doctor Who Confidential* – from 7.30pm to 8.15pm to an audience of 638,000.

» In this slot, *Doctor Who*'s audience share increased to 40 per cent and it performed very strongly against a repeat of *You've Been Framed* and then the start of *All Star Mr & Mrs* on ITV1. With over seven million viewers, the episode was the tenth most watched programme of the week.

» Attracting an audience of 946,000 and ranking fourth for the channel that week, *The Doctor's Daughter* and the full version of *Sins of the Fathers* aired again on BBC Three from 8pm to 9.30pm on Sunday 11, with the former having an optional commentary from David Tennant, Alice Troughton and Russell T Davies recorded during April, which was also broadcast on BBC7 at midnight, following the channel's repeat of *Moths Ate My Doctor Who Scarf*; *Doctor Who Confidential* was then broadcast again at 3.40am.

» Also on Sunday night, Steven Moffat was awarded the BAFTA for Best Writer for his script *Blink* for the 2007

series at the BAFTA Craft Awards ceremony held at the Dorchester in London.

» *The Doctor's Daughter* and the *Cut Down* version of *Sins of the Fathers* then also aired from 9pm the following Friday; this time around 500,000 tuned in for the episode.

» "It's a recurring motif that as soon as the Doctor looks like he's found somebody new to share his life with, they've got to die or leave him," noted David Tennant on *Doctor Who Confidential*. "From the Doctor's point of view, it's another disappointment, it's another tragedy, it's another heartbreak. As soon as the Doctor opens his heart to her, she's got to get shot in one of hers."



Left: The Doctor and his companions get a shock when they meet Jenny.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Doctor's Daughter	Saturday 10 May 2008	6.45pm-7.30pm	BBC One	45'10"	7.33M (10th)	88

Merchandise

Far right:
Behind the
scenes on the
DVD extras.

Rleased on DVD in July 2008 by BBC Worldwide, *Doctor Who Series 4 Volume 2* included *The Doctor's Daughter*. The episode was included on *The Complete Fourth Series* DVD set in November 2008 along with extras including a commentary from Catherine Tate, Georgia Moffett and Ben Foster, deleted scenes, a *Cut Down Doctor Who Confidential* and the trailer. The episode featured in *Doctor Who: The Complete Series 1-4* in October 2009 and as part of the *Doctor Who: Complete Series 1-7* Blu-ray box set in November 2013. It was reissued on DVD in August 2014 and Blu-ray in August 2015 in new editions of *The Complete Fourth Series*.

The episode featured in issue 24 of *Doctor Who – DVD Files* in December 2009.

Right:
The Doctor's Daughter was included in the *Complete Fourth Series* DVD box set.



Far right:
Eaglemoss' figurine of a Hath.

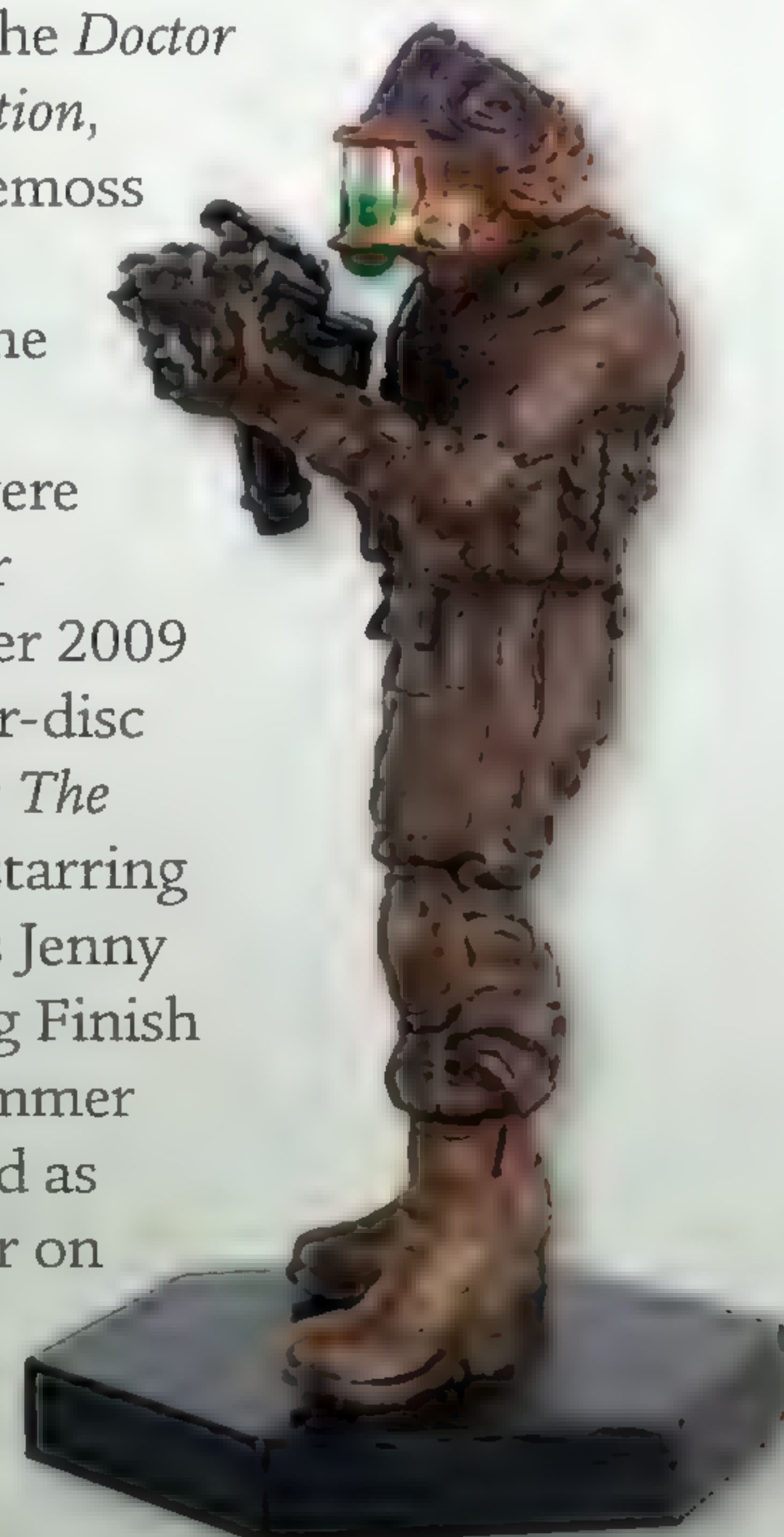


Several tracks of Murray Gold's music for the episode were released on Silva Screen's *Doctor Who: Original Television Soundtrack: Series 4* in November 2008. *The Doctor's Daughter* also appeared on *Doctor Who: The 50th Anniversary Collection* 11-CD set in September/December 2014.

Character Options issued 5" action figures of the Hath in December 2008. This figure was reissued with part of a model to build a Vespiform in January 2009. Issue 88 of the *Doctor Who Figurine Collection*, published by Eaglemoss in December 2016 came with a figurine of a Hath.

Jenny cut outs were available from Star CutOuts in October 2009

The original four-disc audio series, *Jenny: The Doctor's Daughter*, starring Georgia Moffett as Jenny was released by Big Finish Productions in summer 2018. Moffett acted as Associate Producer on the series.



Cast and credits

CAST

David Tennant The Doctor
Catherine Tate Donna Noble
 and
Freema Agyeman Martha Jones
 with
Georgia Moffett Jenny
Nigel Terry Cobb
Joe Dempsie Cline
Paul Kasey Hath Peck
Ruari Mears Hath Gable
Akin Gazi Carter
Olalekan Lawal Jr Soldier

UNCREDITED

Ben Ashley Cash
Belinda McGinley Stunt Double for Jenny
Gordon Seed Double for Hath

Sean Saye, Joe White, Ken Hosking, Oliver Hopkins, Pete Symonds, Richard Tunesi, Jon Davey Hath
Adam Sweet New Hath
David Ullet Corridor Guard
Charlotte Browning, Michelle Roche, Claire Cripps, Barbara Fadden, Emma Rogers, Gemma Brittle, Amie Blake, Juliet Michellat, Duane McGuire, Oliver Cullen, Andy Jones, Michael Den, Keith Wheeler, Matthew Lias, Grant Lock, John Childs, Tosin Aikomo, Winston Pyke, David Ullet, Ian Wilkinson, Peter Dewfall, Stephen Barrett, Dan Gough, Dino Gamecho, Robert Price Soldiers
Rhiannon Ward, Sukii Raii, Benjamin McClean, Richard Price, Leigh Foster Soldiers (New/Clean)
Sam Williams Soldier
Ruari Mears Double for Hath Peck
Jenna Holbrook, John Smith, Owen Prentice, Chester Durrant, Kwabena Amponsa Soldiers
Amanda Foster Stunt Double for Martha Jones
Paul Kennington Stunt Double for Hath Peck
Sarah Vaughton Soldier
Matthew Jones, Debbie Nash, Sophie Olley, Paul Sparrowham, Daryl Adcock, Neil Gray, Claire Hilder, Jane S.R. Kyte-Hunt, Stephen Bracken-Keogh, Holly Cracknell, Nicholas Wilkes, Nicole Casey ADR Crowd

CREDITS

Written by Stephen Greenhorn
 Directed by Alice Troughton
 Produced by Phil Collinson
 1st Assistant Director: Gareth Williams
 [uncredited: Simon Morris]
 2nd Assistant Director: Jennie Fava
 [uncredited: Anna Evans]
 3rd Assistant Director: Sarah Davies
 [uncredited: Paul Bennett]

Left:
 The TARDIS
 lands on
 the planet
 Messaline.



Location Manager: Gareth Skelding
 [uncredited: Jonathan Allott]
 Unit Manager: Rhys Griffiths
 Production Co-ordinator: Jess van Niekerk
 Production Secretary: Kevin Myers
 Asst Production Co-ordinator: Debi Griffiths
 Drivers: Wayne Humphreys, Kevin Kearns
 [uncredited: Dragon Taxis, Pete Newman, Wyn Finney, Sean Evans].
 Floor Runner: Heddi Joy Taylor
 [uncredited: Andy Newbery, Paul Bennett]
 Contracts Assistant: Kath Blackman
 [uncredited: Lisa Hayward]
 Continuity: Non Eleri Hughes
 [uncredited: Vicky Cole]
 Script Editor: Lindsey Alford
 Camera Operators: Julian Barber, Joe Russell
 [uncredited: Jon Vidgen, Tom Hartley, Penny Shipton].
 Focus Pullers: Steve Rees, Duncan Fowlie
 [uncredited: Penny Shipton, Chris Reynolds]
 Grip: John Robinson [uncredited: Dave Holliday, Steve Pugh]
 Boom Operator: Jeff Welch
 [uncredited: Bryn Thomas]

Gaffer: Mark Hutchings
 Best Boy: Peter Chester
 Stunt Co-ordinator: Crispin Layfield
 Chief Sup Art Director: Stephen Nicholas
 Art Dept Production Manager: Jonathan Allison
 Supervising Art Director: Arwel Wyn Jones
 Associate Designer: James North
 Art Dept Co-ordinator: Amy Pope
 Set Decorator: Tim Dickel
 Props Buyer: Catherine Samuel
 Standby Art Director: Ciaran Thompson
 Design Assistant: Al Roberts
 [uncredited: Peter McKinstry, Sarah Payne]
 Storyboard Artist: Shaun Williams
 Standby Props: Phill Shellard, Nick Murray
 Standby Carpenter: Will Pope
 Standby Painter: Ellen Woods
 Standby Rigger: Keith Freeman
 [uncredited: Neal Ruck, Des Ward].
 Property Master: Phil Lyons
 [uncredited: Paul Aitken]
 Dressing Chargehand: Matthew Wild
 Senior Props Maker: Barry Jones
 Props Maker: Nick Robatto
 [uncredited: Penny Howarth, Jon Grundon]

Right:

The crew sets up the next tunnel scene.



Construction Manager: Matthew Hywel-Davies
 Scenic Artist: John Pinkerton
 [uncredited: John Whalley]
 Graphics: BBC Wales Graphics
 Costume Supervisor: Lindsay Bonaccorsi
 Asst Costume Designer: Rose Goodhart
 Costume Assistants: Barbara Harrington,
 Louise Martin [uncredited: Sheenagh O'Maragh,
 Andi Mears, Gemma Evans, Amy Clarke,
 Susie Lewis].
 Make-Up Artists: Pam Mullins, Steve Smith,
 John Munro [uncredited: Julie Davis, Cathy Davies,
 Ros Wilkins].
 Casting Associate: Andy Brierley
 [uncredited: Amy Rogers]
 VFX Editor: Ceres Doyle
 Assistant Editor: Carmen Roberts
 Post Production Supervisors: Samantha Hall,
 Chris Blatchford
 Post Prod Co-ordinator: Marie Brown
 SFX Co-ordinator: Ben Ashmore
 SFX Supervisor: Danny Hargreaves
 Prosthetics Designer: Neill Gorton
 Prosthetics Supervisor: Rob Mayor
 Prosthetics Technicians: Lauren Welman,
 Helen Walker, Fiona Walsh, Tim Berry
 [uncredited: Jon Moore, Sarah Lockwood]
 Online Editor: Mark Bright
 [uncredited: Matthew Clarke]
 Colourist: Mick Vincent
 3D Artists: Serena Cacciato, Ruth Bailey,
 Mark Wallman, Jeff North
 2D Artists: Russell Horth, Bryan Bartlett,
 Sara Bennett, Arianna Lago, Murray Barber,
 Loraine Cooper, Adrian Cirulli
 VFX Co-ordinators: Jenna Powell, Rebecca Johnson
 VFX Production Assistant: Marianne Paton
 On Set VFX Supervisor: Tim Barter
 Dubbing Mixer: Tim Ricketts
 Supervising Sound Editor: Paul McFadden
 Sound FX Editor: Paul Jefferies
 Foley Editor: Kelly-Marie Angell
 Finance Manager: Chris Rogers
 with thanks to the BBC National Orchestra of Wales
 Original Theme Music: Ron Grainer



Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Oliver Ager
 Sound Recordist: Julian Howarth
 [uncredited: Ray Parker]
 Costume Designer: Louise Page
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producers: Will Cohen, Marie Jones
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Millennium FX
 Editor: Philip Kloss
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 [uncredited: Roger Pearce, Sian Ellen Palfrey]
 Production Manager: Peter Bennett
 Executive Producers: Russell T Davies, Julie Gardner
 BBC Wales
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Above:
 Donna gets
 caught up in
 the action.

Profile

GEORGIA MOFFETT

Jenny

Genuinely 'the Doctor's daughter', Georgia Elizabeth Moffett is the daughter of Fifth Doctor Peter Davison and his ex-wife, American actress Sandra Dickinson (née Searles) and was born on Christmas Day 1984 in London. Her parents split in 1994 however, with Georgia continuing to reside with her mother at their Berkshire mansion.

She attended St Edward's boarding school, Oxford but at 13 also began to act, soon appearing as Nicki Davey in four episodes of rural medical soap *Peak Practice* (1999). She also appeared alongside dad Peter in Big Finish's Fifth Doctor audio *Red Dawn* (2000).

At 16, while studying for her A-levels, she became pregnant by her boyfriend, an Oxford University student, and son Ty Peter Martin-Moffett was born in March 2002.

Her acting career was only briefly put on hold and soon she was in *The Bill*, as DI Nixon's wild child daughter Abigail, between 2002-5 (with a final one-off appearance coming in 2009). Another regular drama role followed, playing Alice Harding in Yorkshire-set drama *Where the Heart Is* (2004/5). She went on to live with her co-star Adam Harvey for the next two years. Moffett also appeared in *Holby City* (2004) and one-off TV dramas *Pollyanna* (2003), *The Second Quest* (2004), *Tom Brown's Schooldays* (2005) and *Like Father Like Son* (2005).

She found regular comedy roles, as Debbie in the Liza Tarbuck vehicle *Bonkers* (2007), and then starring as Chloe Chadwick in domestic sitcom *Fear, Stress and Anger* (2007), with dad Peter playing on-screen father Martin. She also appeared in an episode of her dad's series *The Last Detective* (2007).

For the leading role of Kylie Roman in BBC Three's spin-off spy drama *Spooks, Code 9* (2008), she dyed her trademark blonde hair a deep red.

Guest appearances have included *Casualty* (2007/9), *My Family* (2008), *Agatha Christie's Marple* (2009), *Merlin* (2009) and David Morrissey detective drama *Thorne* (2010).

She was restaurateur Emma Keeley in BBC Three sitcom *White Van Man* (2011/12) and later briefly crossed over between hospital dramas *Casualty* and *Holby City* in 2014 as Briony Whitman.

Although most of her work has been in television, she has made a handful of theatre appearances in *Eclipse of the Heart* (2007, Menier Chocolate Factory), *Hens* (2010, Riverside – later televised by Sky Arts) and *What the Butler Saw* (2012, Vaudeville).

She had initially approached producer Phil Collinson about a role in *Doctor Who* and auditioned for Robina in *The Unicorn and the Wasp* [2008 – see page 122] before instead being offered the part of Jenny.

Having starred as his genetic offspring in *The Doctor's Daughter*, Moffett began dating Tenth Doctor David Tennant soon afterwards. After a year-long engagement the couple married on 30 December 2011, making the Tenth Doctor the son-in-law of the Fifth. Daughter Olive was born on 29 March 2011 and a son Wilfred arrived on 2 May 2013. A second daughter, Doris, was born autumn 2015, while Moffett's first son Ty was formally adopted by Tennant. The family lives in Chiswick, West London.



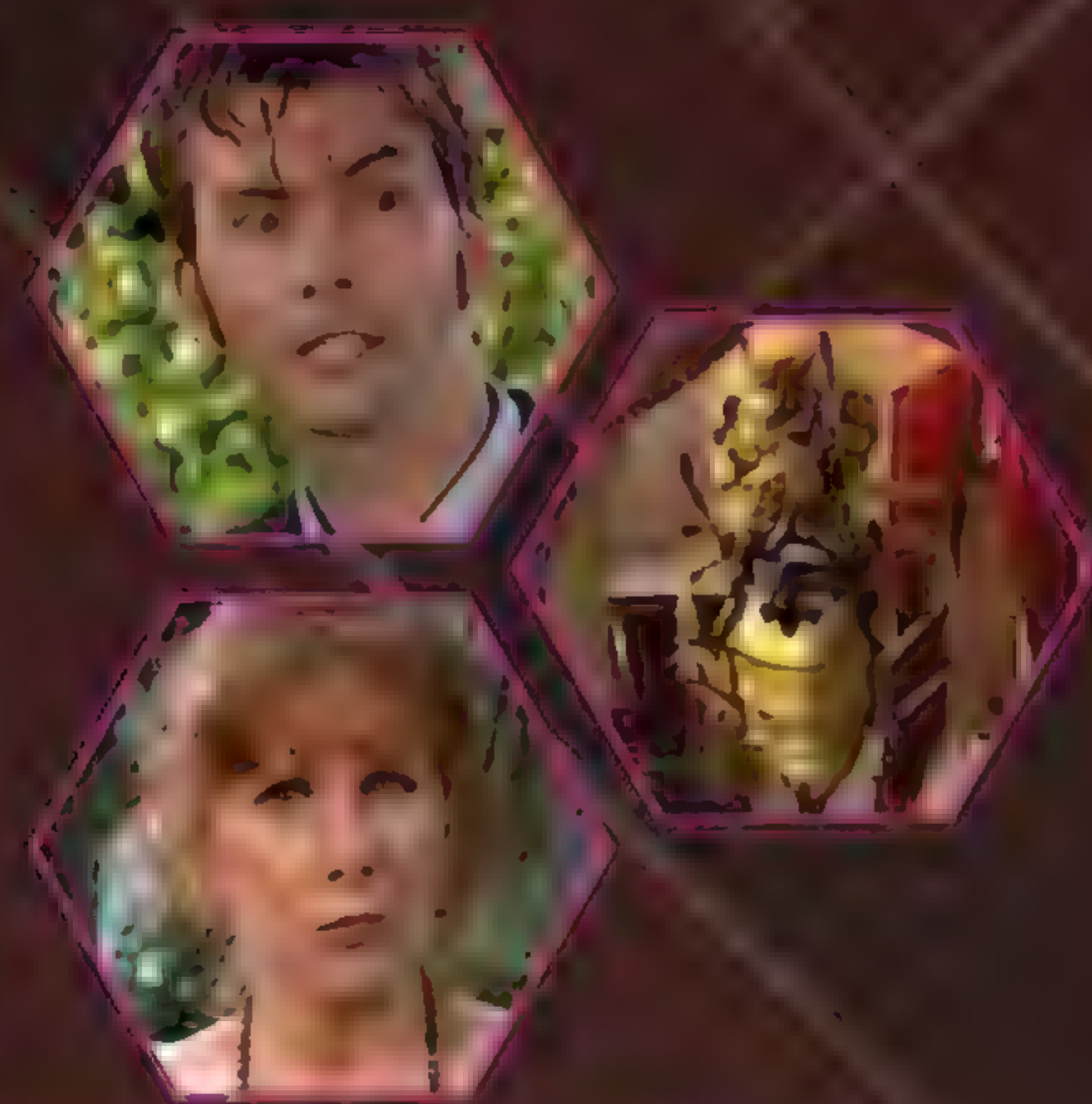
Left: Georgia as Kylie Roman in *Spooks, Code 9* in 2008.

While raising her family, Moffett switched to producing, and she and Tennant run production company Sandyboy. She produced short films *96 Ways to Say I Love You* (2015) and *The Exit* (2016), credited as Georgia Tennant. She has produced the forthcoming film *You, Me and Him*, which also stars her husband.

Moffett returned in front of the camera for BBC thriller *In the Dark* (2017).

Aside from family, she has several other *Doctor Who* connections and credits. She read the audiobook of Tenth Doctor novel *Snowglobe 7* (2008) and other audio work includes Big Finish's Sixth Doctor audio *City of Spires* (2010) and Eighth Doctor series *Dark Eyes 3* (2014), as well as *Bernice Summerfield: New Frontiers* (2013) and *Frankenstein* (2014). She also provided the voice of companion Cassie Rice for animated Tenth Doctor adventure *Dreamland* (2009).

She was producer on her father's 50th anniversary send-up *The Five(ish) Doctors Reboot* (2013) and was seen on screen, supposedly about to give birth yet again. As well as featuring a cameo by her husband, daughter Olive briefly appeared as one of John Barrowman's (fictional) children in the spoof and son Ty appeared as a young fan, making it a real family affair. ■



THE UNICORN AND THE WASP

STORY 194

It's 1926 and Agatha Christie mysteriously disappears, only to be found 10 days later with no memory of what happened. Do the enigmatic police inspector and his plucky assistant know what happened?



THE UNICORN AND THE WASP

Below:

The Doctor met William Shakespeare in 2007's *The Shakespeare Code*.



'THE STORY PRESENTS
CHRISTIE'S DOUBTS ABOUT
HER OWN WORK.'

Introduction

During Russell T Davies' time as head writer, 'celebrity historicals' where the Doctor met a renowned figure from history broadly fell into two categories – royalty or writer. *The Unicorn and the Wasp* exemplifies the latter.

Three out of the four complete series overseen by Davies had episodes featuring celebrated authors. He even toyed with the idea of including one of today's most popular writers – *Harry Potter* creator JK Rowling – in the 2008 Christmas Special [see Volume 60]. When Steven Moffat took over in 2010 the range of famous historical names broadened to encompass politicians, artists and even fictional characters. Perhaps the most obvious writers that we'd all like to see the Doctor meet had been done by that point!

The Unicorn and the Wasp was written by Gareth Roberts who had delivered

a very popular encounter with possibly the most famous writer of all time, William Shakespeare, for the previous series [2007 – see Volume 54]. Here Roberts gave the Doctor the opportunity to meet Agatha Christie in a story that closely resembled one of her own murder mysteries (although, unlike the work of Agatha Christie, in this instance the murderer was a giant wasp!). The Doctor's companion Donna commented that it was like meeting Charles Dickens at Christmas and finding him surrounded by ghosts. This, of course alludes to the Doctor's encounter with the author of *A Christmas Carol* in *The Unquiet Dead* [2005 – see Volume 48].

The idea that the Doctor's travels are an inspiration to the writers that he meets is not totally the preserve of the Russell T Davies era, however. The Sixth Doctor randomly picked up a man called Herbert in *Timelash* [1985 – see Volume 41]. The adventure they became embroiled in involved time travel, of course, and also some hideous creatures called Morlox. Fans of the 1895 novel *The Time Machine* wouldn't have been surprised when Herbert turned out to be the legendary science-fiction author HG Wells.

What's particularly touching about *The Unicorn and the Wasp* though, is that it presents Christie's doubts about her own work, despite the fact that she would go on to become the bestselling author of all time. It champions the artistic merit of popular fiction and, in that way, suggests that *Doctor Who* itself has its own special place in our cultural history and will be important to people for many years to come. ■

STORY

The TARDIS delivers the Doctor and Donna to the grounds of a country house in the 1920s. They watch as Professor Peach greets the Reverend Golightly. The butler, Greeves, informs them that cocktails will be served on the lawn, but first Peach has to check something in the library, where he is attacked by a giant wasp! [1]

Cocktails are served, with the housekeeper, Chandrakala, instructing the staff. The Doctor meets Lady Clemency Eddison, who mentions the Unicorn, the infamous jewel thief. She introduces her husband, Colonel Hugh Curbishly, and her son Roger. Greeves then announces Robina Redmond, the hit of the social scene, and the final guest arrives – Agatha Christie! [2]

Chandrakala goes to fetch Peach and discovers his corpse in the library. The Doctor investigates and discovers some

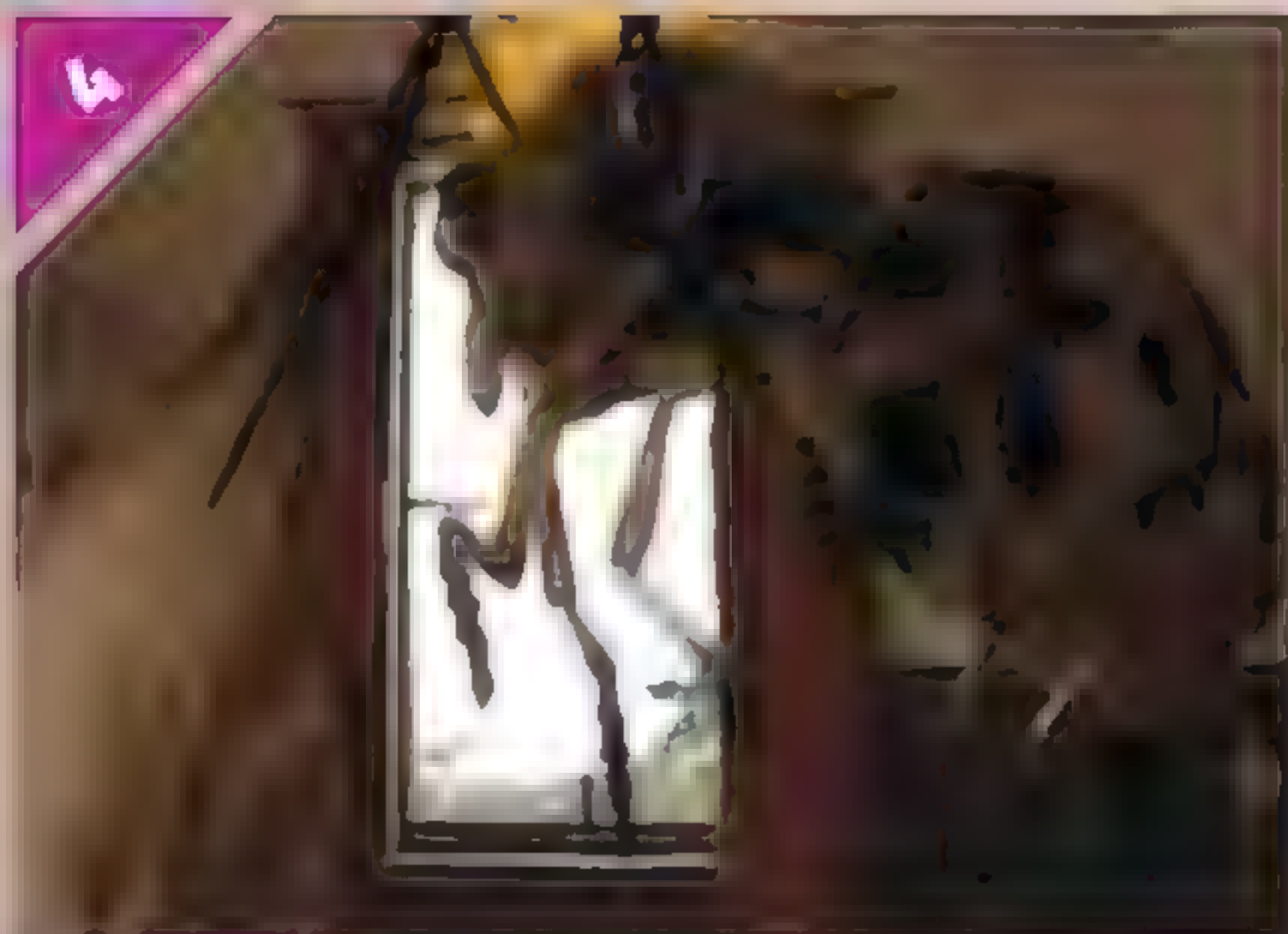
‘morphic residue’. The Doctor and Agatha set to work solving the murder mystery by asking everyone where they were when Peach was killed. [3] None of the suspects has an alibi.

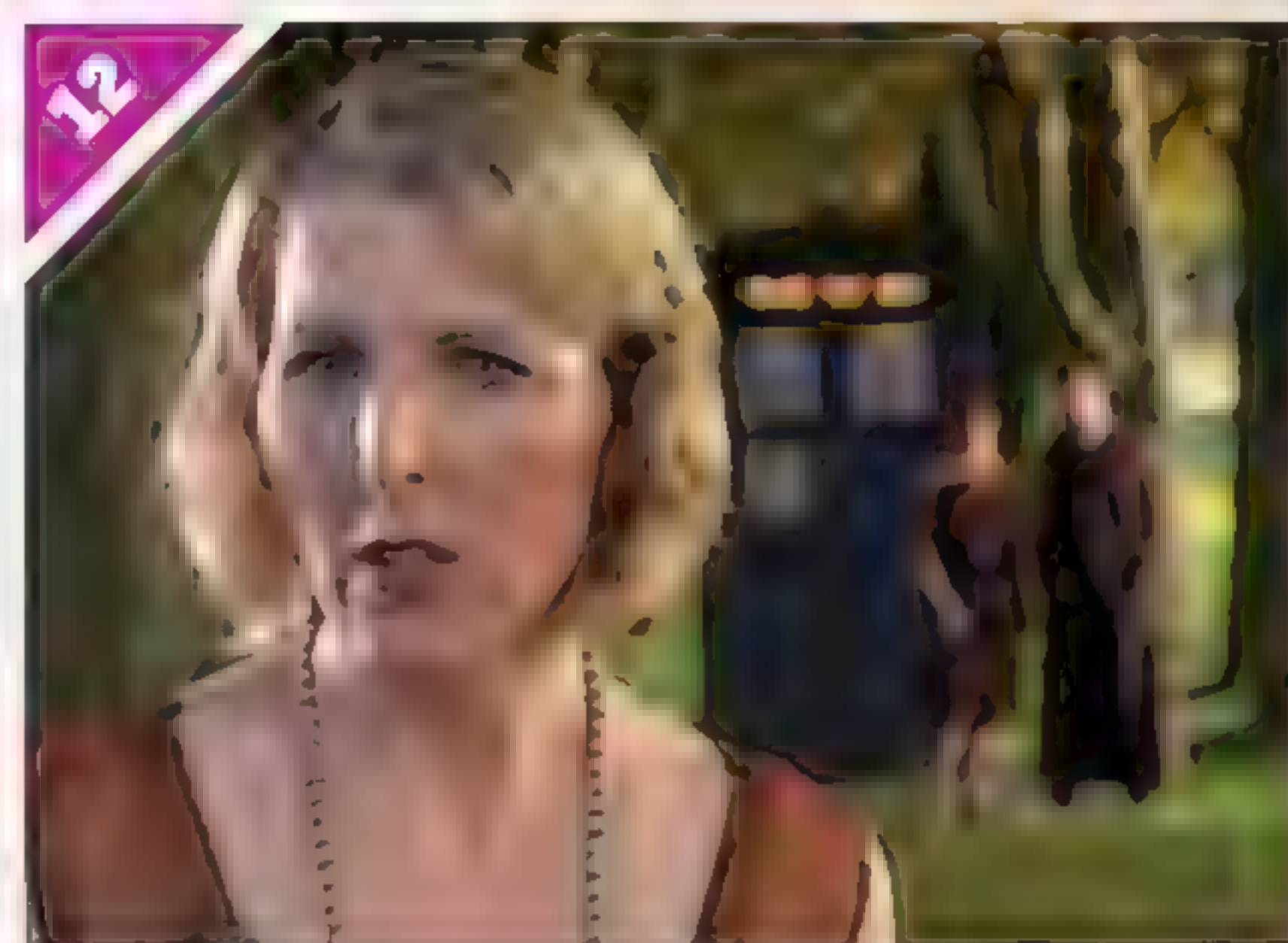
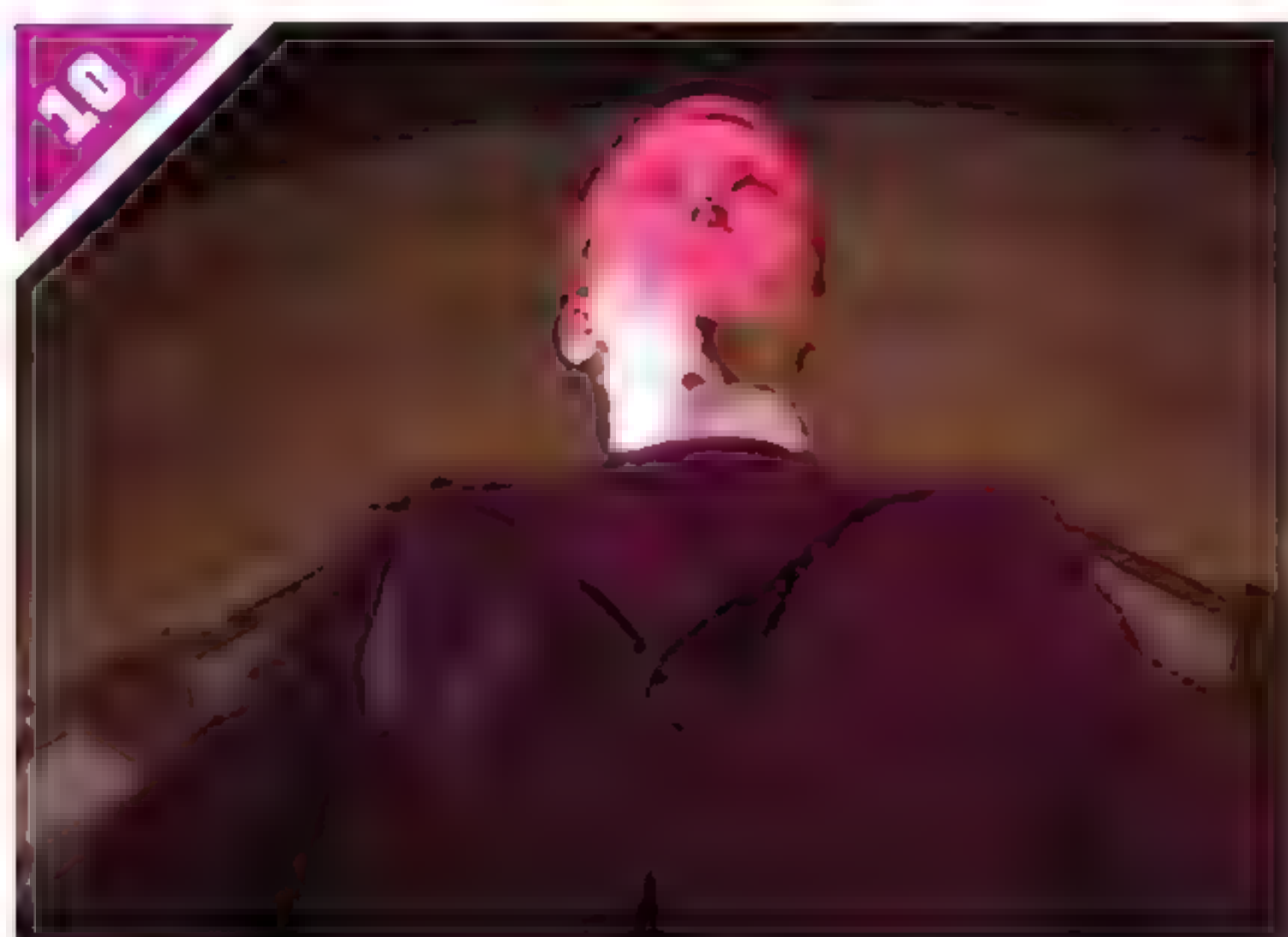
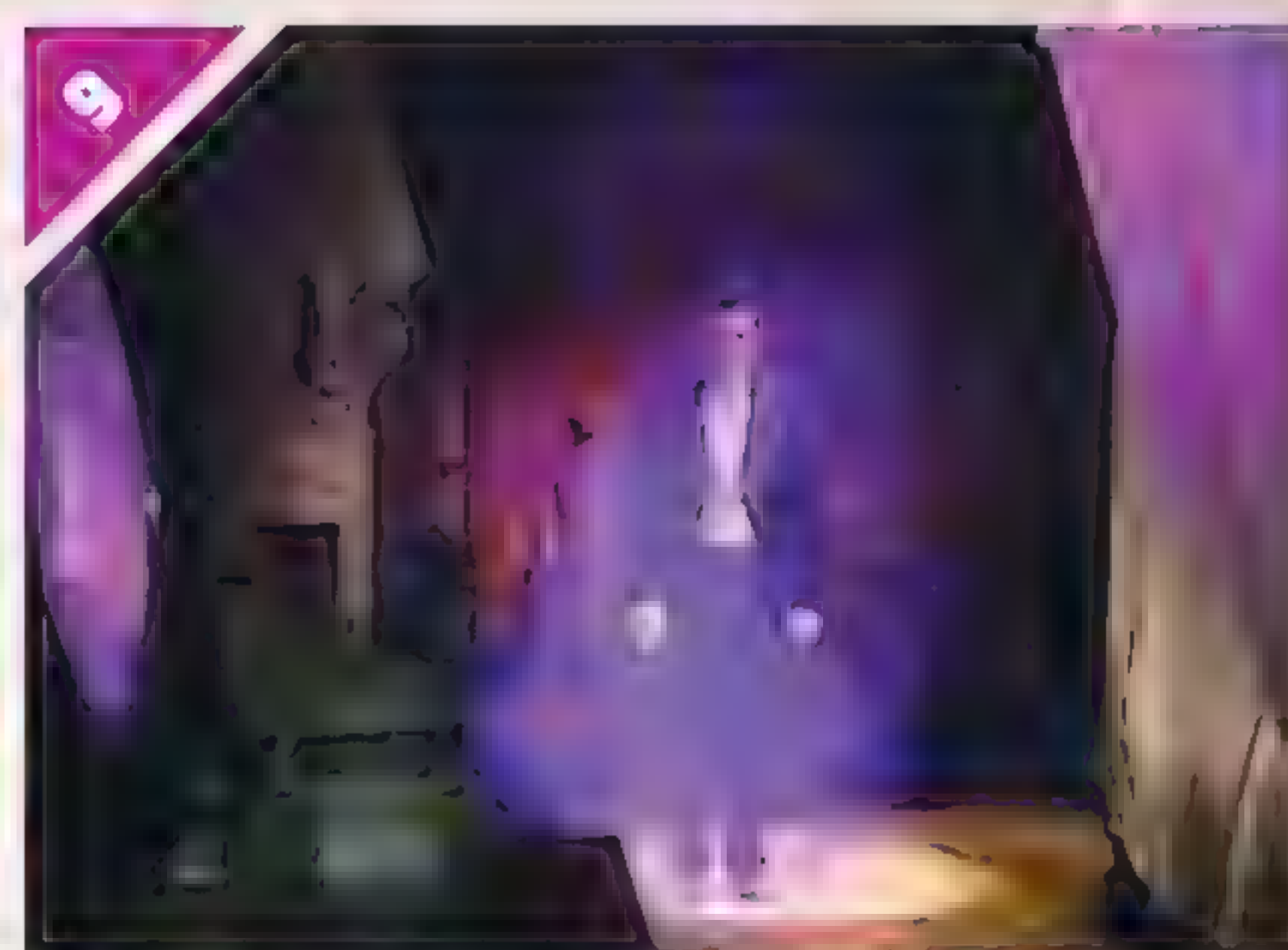
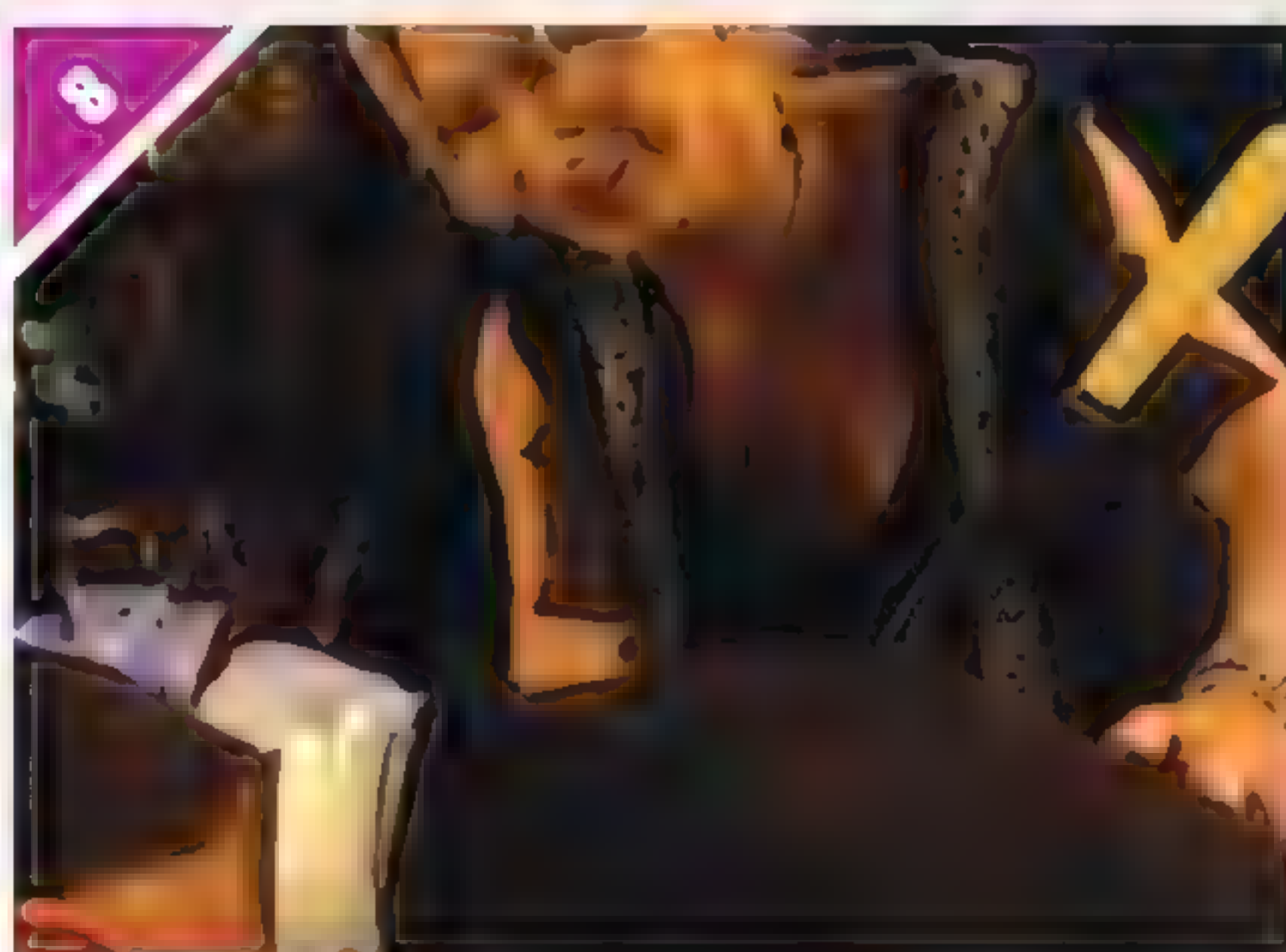
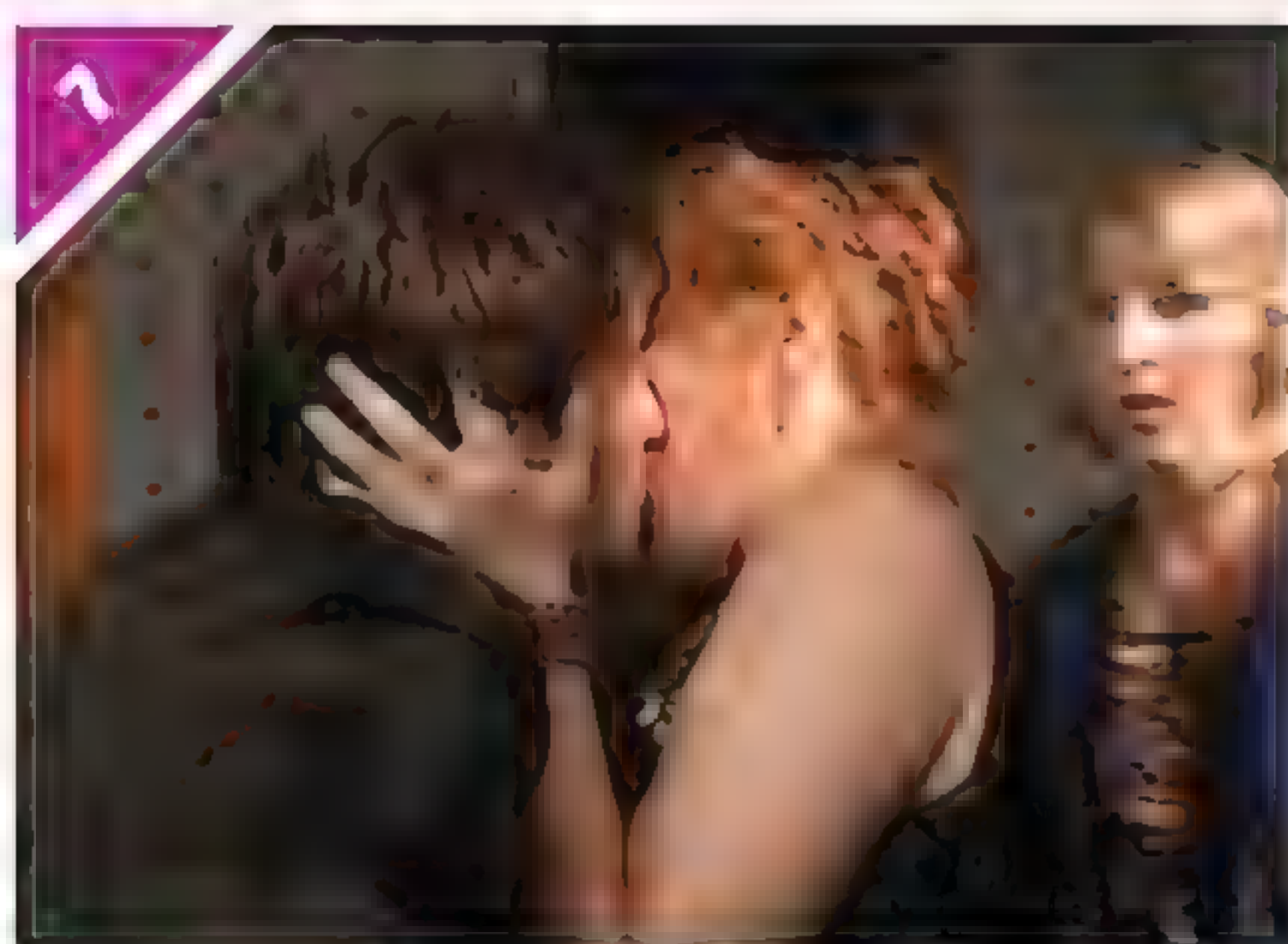
Meanwhile, Donna finds a locked bedroom. According to Greeves, Lady Eddison spent six months in the room after returning from India with malaria. Inside, Donna finds a teddy bear. A giant wasp crashes through the window; [4] Donna runs outside and the wasp disappears.

Chandrakala steps outside to look for Lady Eddison and a gargoyle falls on her head. [5]

The Doctor brings together the suspects in the drawing room. The whole thing is similar to one of Agatha’s plots, but she is at a loss to solve it. Donna offers her some words of encouragement. [6]

Agatha finds a case in the flowerbed. She takes it to the Doctor, who opens it. Inside is a toolkit for a thief – the Unicorn! The Doctor doubles up – his





drink has been poisoned with cyanide! He rushes downstairs to the kitchen to cure himself with a combination of ginger beer, walnuts, anchovies and a shock; a snog from Donna! [7]

Night falls. Everyone sits down for dinner and a storm blows the window open. The lights go out and the wasp appears! The Doctor runs out and grabs a sword but when he returns, the wasp has gone, Lady Eddison's 'Firestone' has been stolen and Roger is dead, a knife in his back. [8]

The Doctor tells Agatha that if anyone can solve it, it's her. Everyone gathers in the sitting room. Agatha announces that Robina is an impostor. She is the Unicorn, and stole the Firestone that Lady Eddison brought back from India, where she had fallen pregnant! Lady Eddison admits that in Delhi she fell in love with a man called Christopher who was, in fact, a Vespiform. [9] He died in a flood and their child was raised in an orphanage. The Doctor points out that

events have seemed like a murder mystery because while Lady Eddison was reading one of Agatha's books, two thieves broke into Golightly's church. In his anger, he turned into a wasp and killed them. [10] He is Lady Eddison's son and the Firestone is a Vespiform telepathic recorder, so he absorbed the mechanics of what she was reading. He is the murderer!

Golightly transforms into the wasp and buzzes out into the night. The Doctor, Donna and Agatha catch up with him at Silent Pool lake [11] where Donna throws the Firestone into the water. The wasp follows it and drowns.

Its dying act is to wipe Agatha's mind of everything that has happened. She will turn up in Harrogate with no recollection of recent events. [12]

The Doctor and Donna return to the TARDIS, where the Doctor shows Donna a copy of *Death in the Clouds* with a wasp on the cover. Maybe Agatha did remember...

Pre-production

Above:
The Doctor and
Donna meet
Agatha Christie.

Agatha Christie.' This was the subject of the e-mail received by Gareth Roberts discussing his second *Doctor Who* script in early 2007. Russell T Davies had very much enjoyed the script for what became *The Shakespeare Code* [2007 – see Volume 54], and had Roberts in mind for a submission for the following run at an early stage, ever since his first draft of the Elizabethan episode. Recalling the expense of this earlier episode, Davies quipped in *Doctor Who Magazine*, “We have asked Gareth if he could possibly not spend BBC Wales’ entire annual budget on the next script.”

“Two years ago, we were driving from Cardiff to Manchester,” said Davies on *Doctor Who Confidential* recalling a car journey he took with producer Phil Collinson, “and he just said, ‘Do you know what I’ve always wanted to see in *Doctor Who*? A murder mystery story with Agatha Christie in it.’ I laughed for 20 miles. I just thought it was the most brilliant idea, and I said, ‘Right! We’ll do it!’”

Since the series had returned in 2005, the ‘celebrity historical’ adventures had proved very popular. These harked back to the early days of *Doctor Who* where the Doctor encountered historical figures such as Marco Polo (*Marco Polo* [1964 – see Volume 2]) and Richard the Lionheart

(*The Crusade* [1965 – see Volume 5]); more recently, episodes had been built around Charles Dickens (*The Unquiet Dead* [2005 – see Volume 48]), Queen Victoria (*Tooth and Claw* [2006 – see Volume 51]) and William Shakespeare in Roberts' own script. The idea of using Agatha Christie seemed perfect, especially given her fame; the *Guinness World Records* confirmed her as the bestselling novelist of all time.

Agatha Christie

Having taken four years to pluck up the courage to develop a primarily comedic episode of *Doctor Who*, Davies' outline for the series on Saturday 20 February 2007 scheduled the episode as *Agatha Christie* in which a CGI-created monster would be on the loose at a country house in 1966... although the style of the story would draw upon the settings of the 1920s and 1930s. Davies saw this adventure as a strategic mid-series crowd-grabber in case audience numbers had slipped across the run.

The idea was discussed fully in a meeting between the production team and Roberts

on Tuesday 13 March. The writer himself was a great fan of Agatha Christie, and so very familiar with her work, commenting in *Radio Times*, “She’s a brilliant writer, very good at character. And brilliantly simple prose. Anyone can write simple prose, but to write simple prose that’s gripping is very difficult.” Since completing *The Shakespeare Code*, he had been kept busy on *The Sarah Jane Adventures*, co-writing the pilot, *Invasion of the Bane* with Davies, and then developing a pair of two-part stories, *Revenge of the Slitheen* and *Whatever Happened to Sarah Jane?*.

“Initially we were toying about whether to make Agatha Christie the young Agatha Christie, or the old Agatha Christie,” said Roberts on *Confidential*. It was initially discussed that the story could be set in 1966, with Agatha created in the mould of her elderly sleuth creation, Miss Jane Marple. “We liked the idea of the old Agatha Christie, but the period just didn’t work,” explained the author on the episode’s podcast commentary. The team felt that since most television adaptations of Christie’s work were period pieces from the 1920s to the 50s, it would be wrong to present a story with an older Agatha set in the 1960s. The decade of the 1920s felt right for a pastiche of her work, and also offered a mysterious episode in Agatha Christie’s life that could be fitted into the world of *Doctor Who*. In late 1926, the famous young writer had gone missing for several days, and no firm reason for her behaviour was ever given.

Born in Devon in September 1890, Agatha Miller had started writing poems as a child. In 1912 she met Archie Christie

Connections: Buzzspeak

► The buzzing speech of the Vespiform was inspired in part by the mutating central character at the conclusion of *Royal Jelly*, an adaptation of a 1960 Roald Dahl story in the Anglia series *Tales of the Unexpected* screened in 1980.



Left:
An older Agatha, featured in a deleted scene.



whom she married on Christmas Eve 1914. In August 1926, Archie admitted to his love for another woman, Nancy Neele, and would go to spend weekends with her. Agatha was living in Sunningdale in Berkshire when she vanished late on Friday 3 December 1926, having left a note about how upset she was with Archie for her secretary. Next morning, her car was located in some bushes at Newland's Corner in Surrey, in the vicinity of a lake known as the Silent Pool. A nationwide search was launched, with aircraft used in this capacity for the first time; Agatha's fellow mystery authors, Dorothy L Sayers and Sir Arthur Conan Doyle, were also consulted to help locate her. Archie was accused of her murder while the police suspected suicide. On Saturday 4 December, a woman claiming to be 'Mrs Teresa Neele' from Cape Town signed into the Hydropathic Hotel in the Yorkshire spa town of Harrogate. Soon, the staff began to suspect her identity, and she was approached by a *Daily News* reporter to whom she admitted that she was Agatha Christie, suffering from amnesia. On Tuesday 14 December Archie arrived, but she seemed remote and not sure who he was; they left the following day. She had travelled to London, taken a train to Harrogate and a taxi to the hotel. Doctors were sure that Agatha had amnesia. The

Right:

Chief Inspector Smith and Donna. She's ever so plucky.

Connections: Innacurate police

► The Doctor tells Donna that there were no policewomen in 1926 - in fact, while there were few, the first policewoman was Edith Smith who served in Grantham from 1915.



author claimed to have had a nervous breakdown caused by her mother's recent death and Archie's affair, or putting it down to temporary amnesia caused by a blow to the head. General rumour suspected that this was a publicity stunt for her books. This event was glossed over in her posthumously published



1977 autobiography, and formed the basis of the 1979 film *Agatha*.

After her disappearance, Agatha divorced Archie in April 1928. In September 1930 she remarried, this time to famous archaeologist Max Mallowan whom she met the previous February. After a fantastically successful writing career, Agatha died peacefully after a short cold at her Oxfordshire home of Winterbrook, on Monday 12 January 1976 at the age of 85.

A giant wasp

The idea of building a plot around the abduction of Agatha for this 'missing' period of her life was discussed, but instead it was decided to go with a pastiche of a 'country house murder mystery' with numerous victims and suspects... only where the killer would turn out to be a giant wasp. The wasp - suggested by Roberts - was inspired by an illustration by Tom Adams which adorned the cover of Christie's 1935 Hercule Poirot mystery *Death in the Clouds* on numerous



reprints from around 1969, notably on paperback editions from Fontana. In his childhood Davies had always been rather disappointed that the 'giant' wasp (the illustration made it appear as though the wasp dwarfed the aircraft) did not appear in the story within the covers.

Davies was also insistent that there should be a good vein of comedy in the story. In developing his story and script, Roberts drew upon his favourite Christie story, the 1948 novel *Crooked House* (in which a wealthy man was murdered by a relative in a tale of a wealthy family with secrets to hide), and also the star-studded 1982 movie adaptation of the 1940 novel *Evil Under the Sun* which saw a murder solved by Christie's famous Belgian detective, Hercule Poirot. From the latter came the idea of an all-star murder mystery romp. "We wanted to take the essence of Agatha Christie," explained Roberts on *Doctor Who Confidential*, and a large ensemble cast of suspects would feature in the murder mystery. There would also be tea on the lawn, gasped

cryptic warnings from dying characters, tales from exotic foreign countries and other elements familiar to fans of the genre.

The originally proposed title was *The Wasp and the Unicorn* which was considered to sound 'Christie-ish', although she had never used this 'and' construction to link two nouns in a title. However, it was realised that the title formed an unfortunate acronym abbreviation, so by September it had become *The Unicorn and the Wasp*.

The first drafts written by Roberts included the character of Penny, although the writer realised that this character was similar to Donna Noble as he crafted his story and dialogue. While Agatha's disappearance had taken place in the frost of December, the script for *Planet of the Ood* [2008 – see page 6] already offered a snowy setting, and so it was decided to place the events in the summer of 1926 as a contrast, especially as the episode would be recorded at the start of the new series during August.

Pre-production

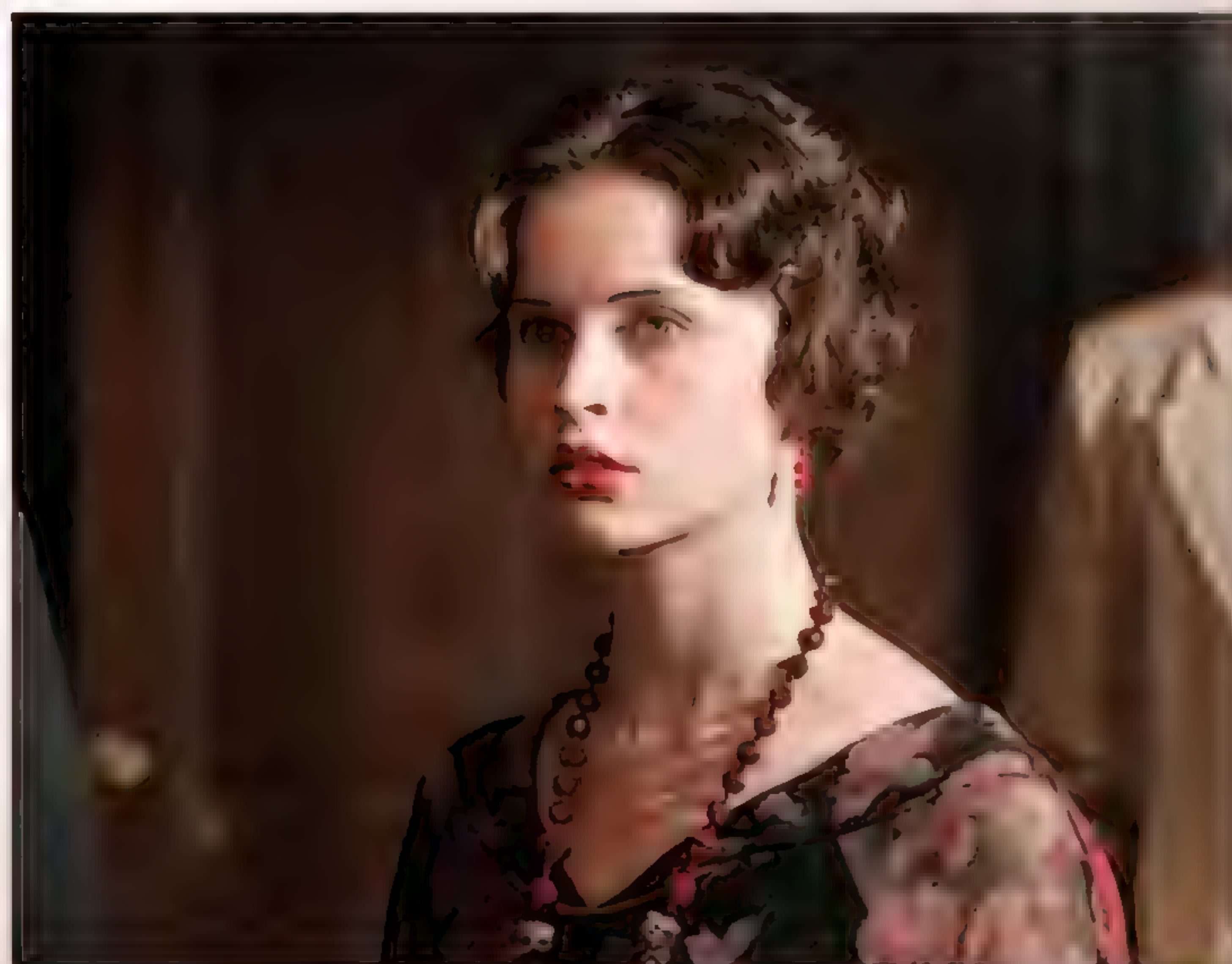
Connections: "There's no Noddy!"

► Donna discusses English writer Enid Blyton and the toy character Noddy whom she wrote about from 1949 to 1963, while the Doctor's description of the police as "PC Plod" compared them to Blyton's Toytown constable.



Below:

Robina Redmond, the Unicorn.



Connections: War stories

► Colonel Hugh claims to have been reminiscing about Mafikeng, the siege of the Second Boer War in Africa from October 1899 to May 1900 (which the Doctor implied he was at in *The Daleks' Master Plan* [1965/6 – see Volume 6] and *The Invasion of Time* [1978 – see Volume 28]).



With each draft, Davies urged Roberts to make the script funnier, an element which the writer tackled very carefully, feeling that humour worked best when coming from characters who did not realise that they were being funny. The writer found it odd to write dialogue for upper class characters, noting that such figures were now seldom portrayed on television; it was also strange writing such long exposition from the detective genre

for *Doctor Who*. To make the killings as varied as possible, each murder would be achieved by different means. By having Agatha's car abandoned far closer to the lake than in the real history, Roberts – who disliked wasps – was also provided with a ready-made honey trap to dispose of the vast wasp-like Vespiform. In early drafts, the Vespiform floated back to the lake's surface in its human form.

In June 2007, the Christie escapade was planned to be made as the seventh episode of the 2008 series, alongside *Planet of the Ood*, as part of the second recording block under director Graeme Harper and producer Susie Liggat, with pre-production from Monday 2 July. The tone meeting for the episode saw Davies delivering a tone word – 'Beware' – warning that that the episode shouldn't go over the top with the comic elements. Harper decided to shoot the episode as an homage to the acclaimed ITV adaptations of the Poirot stories starring David Suchet.

Following a script meeting in London on Monday 2 July, Davis and Roberts discussed the motivation for Agatha being caught up in a murder mystery, and also the idea of one of the characters

being a fan of her work, her reading of Agatha's books feeding the alien of the story.

The shooting script was prepared from a third draft on Tuesday 31 July. In addition to the basic Christie pastiche, another major ingredient was Cluedo, the homicidal family board game invented in 1944 and first issued by Waddingtons in 1949; the game had been turned into a television series by Granada, which Russell T Davies had written a script, *Finders Keepers*, for in 1993. The game offered country house locales for murder such as the hall, lounge, dining room, kitchen, library and study. In the traditional British version, the colourful suspects included Colonel Mustard, Miss Scarlett, Professor Plum, Reverend Green, the housekeeper Mrs White and the rich Mrs Peacock – all with motives in the murder of Dr Black. As such, another hue gave rise to the short-lived Professor Peach (described in the script as '60s'). Colonel Mustard inspired Colonel Hugh Curbishley ('75, wheelchair'); the church was represented by Reverend Arnold Golightly ('40s'); the older female figure was Lady Clemency Eddison ('60, beautiful') whose first

Right:
Chin-chin.





name came from the character Clemency Leonides in *Crooked House*; the young femme fatale was Miss Robina Redmond ('28, gorgeous flapper'); and the cook/housekeeper figures became Miss Chandrakala ('mid-60s, stern; the keeper of secrets').

'Quirkily attractive' Agatha

One of the game's murder weapons was a piece of lead piping (used to kill Peach), while a revolver (used by Robina) and a dagger (like the knife used to kill Roger) were two alternatives. Of the other characters, the Honourable Roger Curbishley was 'handsome... early 30s'; there had been a Roger Leonides in *Crooked House* and the character of Roger Ackroyd was found stabbed in the chest in *The Murder of Roger Ackroyd*, Agatha's 1926 novel. There was also a butler, Greeves ('50s'), added as a figure to represent the cliché 'the butler did it', attributed to Mary Roberts Rinehart and her 1930 mystery novel *The Door*.

Agatha Christie herself was described as '36 - quirkily attractive... Something sad, brittle about her'. She also appeared

towards the end of her life in framing sequences where she was referred to as 'Old Agatha' and her age given as 86. "One of the tricky things about the script is you've got Agatha Christie in an Agatha Christie murder mystery. Nonetheless, this is the real Agatha Christie," noted Davies on *Doctor Who Confidential*. In one early draft, Roberts even attempted to structure the plot to cast suspicion on Agatha as the killer, but found this too hard.

In terms of the programme's chronology, the main events began on Day 1 with the 'TARDIS' arrival; the Doctor stated to Donna that this was the day that Agatha disappeared. The story climaxed on Night 1, with the car found by the Silent Pool on Day 2 and Agatha dropped off in Harrogate on Day 4. The scenes with the old Agatha took place on Night X in 1976, while the Doctor searched for Charlemagne on Day Y. Young Lady Eddison saw the star fall to Earth in Delhi on Night A and met Christopher on Night B. The abortive theft at the church took place on Evening Z.

The readthrough for the episode was held at Upper Boat on the morning of Tuesday 7 August. Joining David Tennant and Catherine Tate - for whom this would be her return to the series - were Felicity Kendal (best known for the 1970s sitcom *The Good Life*) as Lady Eddison, veteran actress Daphne Oxenford (who had appeared in the 1987 serial *Dragonfire* [1987 - see Volume 44]) as the older version of Agatha, and Christopher Benjamin (whose previous *Doctor Who* appearances had been *Inferno* [1970 - see Volume 16] and *The Talons*

Pre production

Left:

There's a shock in store for Lady Clemency Eddison.

Connections: Don't do that...

▶ The Doctor urging Donna not to imitate a mode of speech from Earth history continues a thread with his companions featured when Rose attempted a Scots accent in *Tooth and Claw* [2006 - see Volume 51] and Martha finding herself in Elizabethan London in *The Shakespeare Code* [2007 - see Volume 54].





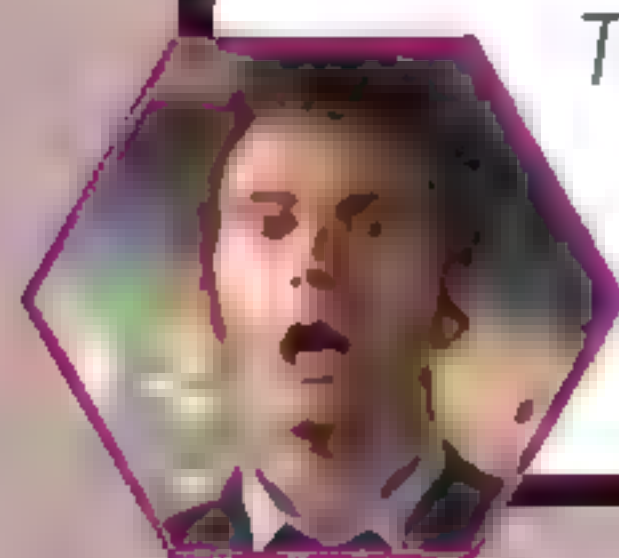
Above:
A murder, a
mystery... and
Agatha Christie!

of *Weng-Chiang* [1977 – see Volume 26])
as the Colonel. Playing Agatha herself was
Fenella Woolgar, whom David Tennant

Connections: John Smith

► Once again, the Doctor's
psychic paper is on hand
(first introduced in *The
End of the World* [2005 –
see Volume 48], allowing
him to pass himself off as
Chief Inspector Smith of
Scotland Yard, a variation
on his usual John Smith
alias which had been
used various times since

The Wheel in Space
[1968 – see
Volume 12].



suggested after their work
together on the 2003 society
comedy *Bright Young Things*.
“We’ve worked together
a couple of times, and I’ve
always been a great fan of
hers,” Tennant commented
on *Confidential*. “I’m always
trying to get my mates on
the show. Never happens!”

Also in attendance at this
first reading was Mathew
Prichard, the grandson of
Agatha Christie herself.
Prichard enjoyed himself
immensely, and Davies
commented in *Doctor Who
Magazine*, “It’s the best seal

of approval we could ever hope for.”
Prichard’s presence had made Woolgar
somewhat apprehensive, and she also
told the crew of *Confidential*, “It was a
complete dream to play Agatha Christie...
but also a potential nightmare because
there’s so many fans out there.” In the
two weeks before joining the series, the
actress had read Christie’s autobiography
and half a dozen of her books. Prichard
told the team, “Fenella had a degree
of vulnerability and insecurity which
at that unhappy period of her life my
grandmother did have, and as such
I found her portrayal convincing.”

David Tennant found this to be “the
most unusual script” he had had on
Doctor Who, telling *Radio Times*, “It pushes
the idea of pastiching the form as far as
you might dare.” However, he did have
a concern with the original climax of

the episode in which Agatha was being threatened by the Vespiform at the water's edge. Agatha was to be saved by the Doctor and Donna arriving in the other car, with the Doctor driving the vehicle at the creature and plunging it into the lake. For Tennant, this smacked too much of the Doctor directly killing. Davies undertook these revisions in early August after his return from holiday.

When pink amendments were made to the script later that day, the climax at the Silent Pool was heavily revised; the other changes were minor adjustments to sequences such as Agatha spotting Robina's leather tool case, and Donna commenting that Davenport could not mourn for Roger.

Christie story titles

The script's dialogue featured many references to Agatha Christie story titles hidden throughout the narrative. "That was kind of a contest between me and Russell to find ways of putting them in there," explained Roberts on *Doctor Who Confidential*.

As Professor Peach discovered the secret and was interrupted, he gasped, "Why didn't they ask...? Heavens!"; *Why Didn't They Ask Evans?* was a 1933 thriller. Agatha told Golightly that writing about "murder is easy"; this was a 1938 mystery story. Donna asked incredulously about "the body in the library?"; referencing a 1942 Miss Jane Marple novel. Agatha referred to a "secret adversary", being the 1921 book which introduced Tommy Beresford and Tuppence Cowley – the Partners in Crime. "N or M?" asked the Doctor trying to read the scrap of paper; this was a Tommy and Tuppence tale from 1941. Agatha referred to their "nemesis" still being around; this was the title of a 1971 case for Miss

Marple. Mrs Hart said the murder has put the "cat among the pigeons" – a 1959 Poirot tale. Miss Chandrakala said that the professor's book was a "dead man's folly"; a Poirot investigation from 1956. Declaring the monstrous Vespiform was a trick, Agatha exclaimed "they do it with mirrors"; this 1952 reform school mystery was solved by Miss Marple.

Lady Eddison commented on her housekeeper having an "appointment with death"; a Poirot case of 1937 vintage. "Cards on the table," exclaimed Colonel Hugh; Poirot unmasked a party killer in this 1936 case. Agatha declared the Doctor to have been poisoned by "sparkling cyanide!"; a bestselling poison mystery from 1944. The Doctor began his summing up by referring to the "endless night"; a 1967 suspense mystery. After this, Agatha described Eddison Hall as a "crooked house"; this was one of Christie's favourite murder mysteries from 1948. Lady Eddison explained that Christopher was "taken at the flood"; another Poirot tale, from 1948. Looking at the suspects, the Doctor commented, "'The moving finger' points"; a poison-pen mystery solved by Jane Marple in 1942. "Death comes as the end," said Agatha as the Vespiform drowned; this would be the title of her 1944 mystery set in Ancient Egypt. "Murder at the vicar's rage," punned the Doctor in return; this would form 1930's *The Murder at the Vicarage* and Miss Marple's first appearance. In addition to these, Donna referred to *Murder on the Orient Express* in front of Agatha, inspiring the famous 1934 Hercule Poirot tale. ■

Connections: The sting

► Tying in with *Partners in Crime* [2008 – see Volume 57] (itself the title of a collection of Christie's Tommy and Tuppence short stories from 1929), Donna comments on there still being bees in 1926 with bees from her own time going missing.



Production

While recording on the 2007 Christmas adventure concluded at Upper Boat, Wednesday 8 August saw Graeme Harper's crew out at the estate of Llansannor Court in the Vale of Glamorgan which had previously appeared as Torchwood House in *Tooth and Claw*. Wheels in Vision furnished a period car that Ian Barritt, who was playing Professor Peach, learnt to drive the morning before

this scenes were shot. At 8am, work began with the Doctor's flashback search for Charlemagne, and continued with the early scenes of the TARDIS' arrival and the demise of Miss Chandrakala, plus the sequences of Donna emerging from the ship in flapper gear and the Doctor's return to analyse the venom. The Mill's Dave Houghton and Tim Barter were on hand to plan shots into which their CGI Vespiform would later be placed. Watching recording, which wrapped at 6.40pm,



was Bal Samra, the BBC's director of vision operations and rights, who was in attendance with his family. Unfortunately Gareth Roberts was not to see his episode in production, since this was also the first day of his cruise across the Atlantic.

Work from 8am to 7pm at Llansannor Court on Thursday 9 covered the scenes set on the lawn of Eddison Hall. "This was the only sunny day of the year," recalled Graeme on the commentary. Location visitors included *Doctor Who Magazine*

writer Jason Arnopp and new *Doctor Who Magazine* editor Tom Spilsbury (the first of a two-day visit), the *Doctor Who Confidential* team and also David Tennant's father, former Reverend Sandy McDonald, who was spending a week staying with his son and now played a footman in these scenes. "It has been interesting, and I didn't have to learn any lines, so that was good news," commented Sandy of his day's work with his son on *Confidential*.

Guest stars

Early on Friday 10 August, the first guest stars for the 2008 series were revealed by the BBC as they also issued the first on-set photograph of the reunited Doctor and Donna. Felicity Kendal was revealed to have been cast as Lady Clemency Eddison, with Fenella Woolgar as Agatha Christie herself, alongside Tim McInnerny in *Planet of the Ood*. The release focused on the Agatha Christie episode, commenting that Mathew Prichard had said it was a "brilliant idea" to feature his grandmother in the series, adding, "As far as I know my grandmother never saw *Doctor Who*, but I am sure she would have been intrigued, excited and above all flattered by all this attention in 2007." Recording that day went well on the drawing room scenes inside Llansannor Court, and following an 8am start, by 5.45pm the scenes of the Doctor questioning the suspects, recalling his Belgian escapade, discussing the paper fragment and being poisoned had all been recorded – almost an hour ahead of schedule. *BBC Wales Today* carried a short item about recording on the series starting during its breakfast time bulletins.

Left:
On location
for a topping
garden party.

Connections: Ghostly Dickens

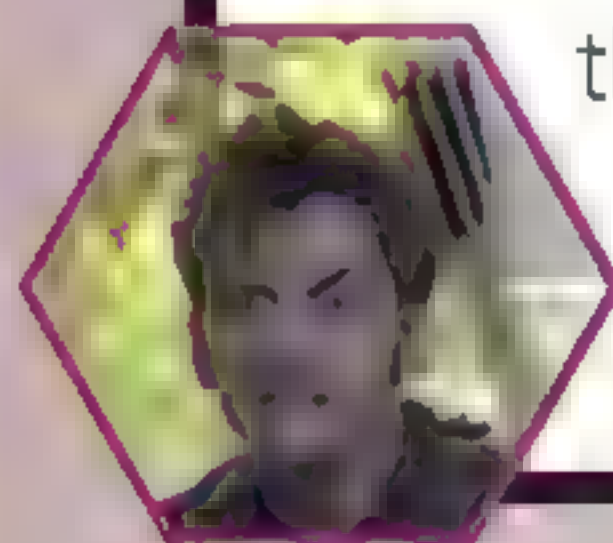
► When Donna refers to Charles Dickens and ghosts at Christmas, the Doctor hints to her that he had witnessed such events – as seen in *The Unquiet Dead* [2005 – see Volume 48].



Connections: Bow continuity

► In the flashback sequence where he is searching for Charlemagne (king of the Franks in the eighth and ninth centuries), it was specified in the script that in the forest flashback, the Doctor should have 'the 3.10 bow and arrow on his back', with reference to

the closing scenes of *Blink* [2007 - see Volume 56].



The BBC press release also fuelled stories over the next couple of days in papers from *The Sun* to the *Evening Standard*. On Sunday 12 August, it was revealed that David Tennant had been nominated for a Great Scot Entertainment Award in the *Sunday Mail*, with the winners to be revealed at the charity event on Saturday 15 September.

The second week began at Tredegar House in Newport, a venue familiar to the series after appearances in *The*

Christmas Invasion [2005 - see Volume 51], *New Earth* [2006 - see Volume 51], *Tooth and Claw*, *The Girl in the Fireplace* [2006 - see Volume 52], *Army of Ghosts/Doomsday* [2006 - see Volume 53] plus the *Torchwood* episodes *Cyberwoman* and *Something Borrowed*. The BBC crew experienced a three- or four-day heatwave while working at this location. Recording on Monday 13 from 8am began with early scenes in the library including the attack on the

Below:
Partners
in crime.



professor, and the Doctor and Agatha discovering their double clue. Then came the flashback scenes of Lady Eddison reading *The Murder of Roger Ackroyd*. Moving sets, the party scenes with the young Agatha were recorded next, featuring extras who had been drilled in waltzes by choreographer Ailsa Berk from 9.30am. Finally came the flashbacks in Robina's bathroom, all completed by 6.30pm, half an hour ahead of schedule. Work was again covered by the *Confidential* crew, with Ian Smith of BBC Interactive also recording interviews with the guest cast on location. To raise funds for *david-tennant.com*'s appeal on behalf of ACCORD - the Renfrewshire hospice charity of which Tennant's mother Helen McDonald had been a founding member - a special *Doctor Who* comedy night was organised at the Edinburgh Fringe, and announced on Monday 13 to take place five days later.

Greenscreens and crash mats were needed at Tredegar on Tuesday 14 when between 8am and 7.20pm, the Vespiform's attack on the Doctor and Donna on the upper landing was recorded, followed by dining room scenes later in the episode with the Doctor's peppered soup, some sudden darkness, the incredible theft of the pendant, and the death of Roger. Director of photography Rory Taylor created two sets of lighting; candle effects and then

blue gels for moonlight, with gaffer Mark Hutchings using a detonator to activate the lightning effect as required by the script. *Confidential* was around to catch a few words with 'murdered' Adam Rayner who was playing Roger.

Brown suits and ginger beer

While the media was covering Billie Piper's comments that she was missing being in *Doctor Who*, work continued at Tredegar on Wednesday 15 with *Doctor Who Confidential* on hand, alongside the family of Tom Goodman-Hill, who was playing Golightly. Starting at 8am, the sequence of the Doctor dragging Agatha to safety was recorded, followed by the kitchen scenes, where Any Effects had installed its stove. The Doctor's detox was of particular concern to the team since Tennant only had two brown suits, and the script called for the Doctor to pour ginger beer all over himself... although water was used in the actual take. Since the suits could not be dried easily, Harper asked his crew to call out mid-shot if there were any problems, before Tennant doused

himself. The action then switched to Greeves allowing Donna admittance to the locked room, and her subsequent escape to sanctuary as the sting of the unexpected guest was hammered through the prop door. Tennant fell over when recording the scene on the bedroom corridor where all the suspects appeared, shortly before the 7pm wrap. *Confidential* grabbed words with both Tom Goodman-Hill and Charlotte Eaton, who played Mrs Hart.

The sitting room scenes began recording back at Llansannor between 8am and 6.50pm on Thursday 16 with the Doctor convincing Agatha of her deductive powers, and the assembled suspects revealing their secrets – along with associated voice-overs for flashback scenes. This work continued on Friday 17 from 8am to 6.40pm as Agatha proved that Lady Eddison was innocent, the firestone was explained and the events in the church revealed the killer.

David Tennant was not required for work at Llansannor Court on Saturday 18, which ran between 8am and 6.40pm, and again wrapped early. The scene of Roger meeting Davenport was recorded first, followed by material such as Robina throwing her case from the window and its discovery by Donna and Agatha. Lady Eddison's flashback tipple – in place of a pot of tea – was recorded as an interior in the blue room rather than on the terrace as scripted. Next came the scenes in Hugh's study, the Reverend's room and finally the church scenes taped in St Senwyr's

Far left:

Miss Chandrakala moments before her murder.

Below left:

Reverend Golightly arrives for the garden party.

Connections: Agatha's bibliography

► Lady Eddison tells Agatha that she has read all six of her books: by the end of 1926, Christie had published *The Mysterious Affair at Styles*, *The Secret Adversary*, *The Murder on the Links*, *The Man in the Brown Suit*, *The Secret of Chimneys* and *The Murder of Roger Ackroyd* (published in spring 1926), plus the short story collection *Poirot Investigates*, and her poem selection *The Road of Dreams*.



THE UNICORN AND THE WASP

► STORY 194

Church on the estate; these featured extra, unscripted dialogue.

By now, David Tennant was even the focus for a one-woman play by Emma Hutchins entitled *NOT Stalking David Tennant* which opened at the Etcetera Theatre from Saturday 18 August to Thursday 23 August. It was a fruitful Sunday for David when he went to Pinewood to record his cameo for the Christmas Special of the hit comedy *Extras*; for this, he played himself as the Doctor, accompanied by Claudia Sermbetis as a young WREN and confronted Shrog, a comical slug monster portrayed by Andy, the actor character played by Ricky Gervais, who was defeated by salt.

David was back with the team for work at Llansannor Court on Monday 20 August where – along with Fenella Woolgar – he had to familiarise himself with the complicated double de-clutch driving of the period vehicles furnished by Wheels in Vision. Agatha's car was a blue 1926 Morris Cowley loaned by classic car enthusiast Malcolm McKay. Recording began in the sitting room at 1pm with Agatha being asked to give answers. After this, a second unit recorded pick-ups shots of a decanter smashing and feet rushing around in the dining room, while out on

the hallway and stairs, the Doctor and Agatha were searching for clues, chasing monsters and banging gongs. With the Vespiform pursuing the Doctor, Donna and Agatha into the darkness like three blind mice, a night shoot covered the trio vacating the Hall and driving off into the night, wrapping by 11.30pm.

Tuesday 21 saw the team back at the base of Upper

Connections: Mime a drink

► During her misinterpretation of the intoxicated Doctor's mimes, Donna thinks he wants to drink a Harvey Wallbanger, a cocktail invented in the 1950s

comprising vodka, Galliano, and orange juice.



Boat for scenes in the locked room, recorded from 11.30am through to the early evening, with the arrangement of various practical and CGI effects shots as Donna discovered the Vespiform behind the curtain. Following this, recording continued with material for the Ood story. UKTV Drama revealed that David had topped its 'Who is the Greatest Doctor Who' web poll, some way ahead of his nearest rival, Tom Baker. That evening, *Doctor Who* made a rare appearance on BBC Four when *Gridlock* [2007 – see Volume 55] was repeated as part of a strand of programming about traffic.

1920s Donna

On Thursday 23 August – with *Planet of the Ood*, now in production – a new publicity shot was released in which Donna was seen in 1920s garb. Work on the Agatha Christie episode did not resume until Thursday 6 September. At 7.30pm, the driving sequences for the chase at the end of the episode were recorded on Pen-Y-Lan Road at Newport. Meanwhile, production manager Debbi Slater helmed



a visual effects unit with The Mill team in the hollow at Cefn Mably Lakes which was appearing as the Silent Pool; here they slung a black sand bag which resembled the Vespiform into the water by swinging it on a wire from a crane and then letting it go to achieve the splash and bubble effect. Fenella Woolgar rejoined David Tennant and Catherine Tate for the driving scenes, performed both in the two period vehicles, and with the vintage cars pulled along on a trailer for close-up dialogue shots. “Two

cars that couldn't go more than 20mph,” recalled Graeme Harper of the low-speed chase on *Confidential*. “The music and fast cutting gives you the pace.” Tennant had problems not overheating the car he was driving, which lacked the power he was used to, and also had difficulty keeping in range of the camera car. *Doctor Who Confidential* covered the work of both teams which wrapped at the lake shortly before the predicted 6.30am.

The final day of the recording block saw a night shoot for the team at Hensol Castle, the venue which had had its interior appear in many previous adventures. Starting at 6pm, the Doctor and Donna's delivery of Agatha to the Harrogate Hotel was recorded, after which the crew moved inside for the night. Daphne Oxenford performed her framing scenes as the elderly Agatha; the conclusion featured an adapted copy of the Futura paperback for *Death in the Clouds*, purchased by script editor Lindsey Alford from eBay. After this, the flashback scenes of the young Lady Eddison – including her seeing the Vespiform arrival as the sign in the sky – were recorded, wrapping at 4.30am, again ahead of deadline by half an hour. ■

Left:
The crew sets up while the cast has a natter.

PRODUCTION

Wed 8 Aug 07 Llansannor Court, Llansannor, Vale of Glamorgan (Forest/Ext Eddison Hall/Ext Eddison Hall – Side/Ext Eddison Hall – Rooftop)

Thu 9 Aug 07 Llansannor Court (Eddison Hall – Lawn)

Fri 10 Aug 07 Llansannor Court (Eddison Hall – Drawing Room)

Mon 13 Aug 07 Tredegar House, Newport (Eddison Hall – Hallway/Library/Party/Eddison Hall – Robina's Bathroom)

Tue 14 Aug 07 Tredegar House (Eddison Hall – Upper Landing/Eddison Hall –

Dining Room)

Wed 15 Aug 07 Tredegar House (Eddison Hall – Hallway/Dining Room/Eddison Hall – Kitchen/Eddison Hall – Locked Room Corridor/Eddison Hall – Bedroom Corridor)

Thu 16 - Fri 17 Aug 07 Llansannor Court (Eddison Hall – Sitting Room)

Sat 18 Aug 07 Llansannor Court (Country Fields/Ext Eddison Hall – Bathroom Window/Eddison Hall – Lawn/Eddison Hall – Hugh's Study/Eddison Hall – Reverend's Bedroom/Church)

Mon 20 Aug 07 Llansannor Court (Eddison Hall – Sitting Room/Eddison Hall

– Dining Room/Eddison Hall – Hallway/Stairs/Ext Eddison Hall/Eddison Hall – Gates)

Tue 21 Aug 07 Upper Boat Studios: Eddison Hall – Locked Room

Thu 6 Sep 07 Pen-Y-Lan Road, Michaelston Y Fedw, Newport (Country Lanes); Cefn Mably Lakes, Cefn Mably (Silent Pool)

Fri 7 Sep 07 Hensol Castle, Hensol (Ext Harrogate Hotel/Agatha's Hospital Room/Young Lady Eddison's Room)

Fri 16 Nov 07 Upper Boat Studios: Locked Room/TARDIS



Post-production

Above:
"You can tell
what year
it is just by
smelling?"

A first edit of *The Unicorn and the Wasp* had been completed by early October, and it was clear that the episode was overrunning and cutting was needed to take it towards zero overrun. The pre-credit sequence was deleted in its entirety. This originally opened on a stormy night with a caption reading "1976", and a flash of lightning illuminating a Fontana paperback of *The Murder of Roger Ackroyd* read by a nurse who was at the bedside of the distraught old lady. The lady woke, calling, "Oh... Nurse! Nurse!" with her attendant

hurrying over to say, "All right, Agatha, I'm here." "The dream," said the old lady, "I had that dream again. But I'll never know! [...] Something happened to me, 50 years ago. Something strange and terrible and marvellous. But I can't remember." "Why worry about it now?" asked the nurse, to which the old lady said, "Because I'm dying, and I'll never know the truth. I can glimpse... just fragments. An old house..." - as the lightning flashed, she saw Eddison Hall in the summer sun - "Murder!" - a glimpse of Peach being killed - "A terrible creature" - the Vespiform - "And a handsome stranger. The man in

the brown suit. He belongs everywhere and nowhere, a genius, a harlequin, a hero. But I can't remember who he is!" In another flash, she saw the Doctor. "I've written so many mysteries. Before I die, I have to solve mine! Who is he? Who is the Doctor?"

At the gathering on the lawn, when the Doctor mentioned the Ambassador's reception, Donna originally quipped, "He really spoilt us." As the Doctor explained about the Eddison title being handed down to Roger, his companion observed, "It's like an alien planet to me." And when Robina said it was "spiffing" to meet Lady Eddison at last, Donna moaned, "Oh, she can say spiffing, not me." When Agatha emerged from the house, Robina declared, "Oh, she's a proper celebrity." After the Doctor's enthusiastic diatribe to Agatha, Donna chipped in, "You're just amazing, though – *Poirot*, I never guess who did it. *Midsomer Murders*, I'm there by the second ad break!" "First ad break," interjected the Doctor. "Opening titles, really," finished Donna. After discussing Poirot's Belgian origins, the Reverend asked, "Where do you get your ideas from?" "Murder is easy, vicar," explained the author, "when you've killed as many people as I have."

After sending Donna to look for clues, the Doctor enthused about working with

Agatha, who informed him, "Doctor, I'm a writer of cheap fiction. But this murder is real." The sequence of witness flashbacks was altered; originally this ran Golightly, Robina, Lady Eddison, Colonel Hugh (whose comment on his "terrible war" continued with "eight thousand Boers, selling through the day and night..." over the dancing girls) and finally Roger. In the drawing room, after Agatha said the Doctor was crafty, she originally added, "I do rather like you." On seeing the Vespiform, Donna's "oh my God!" was redubbed as "that's impossible!". When she ran to the body of Miss Chandrakala, Donna originally exclaimed, "It's the housekeeper!" In dubbing, the Doctor's emphasis that the escaping Vespiform could return to human form was also added.

Cut scenes

"Miss Chandrakala had been with the family for years," Lady Eddison originally declared when everyone was assembled in the sitting room. As those present urged Agatha to solve the two killings, Lady Eddison said, "You're the expert, Mrs Christie! And people are dying! Good people!" "But..." began Agatha, "my stories, they're just... silly little dalliances. Compared to the real world, they're as thin as the paper they're printed on." "Oh, that's not fair," interjected the Doctor. "Don't treat me like a child, Doctor," the author reproached him. After this a scene was cut of the Doctor

Connections: Belgian 'tec

► Roger is keen to ask about Agatha's Belgian detective, Hercule Poirot, who had been introduced in *The Mysterious Affair at Styles* and reappeared in *Murder on the Links* and *The Murder of Roger Ackroyd*; Agatha refers to using her mind as exercising the "little grey cells" which was one of Poirot's expressions.



Left: Lady Eddison absorbs herself in a Christie novel.

Connections: Marple ideas

► Donna gives Agatha some ideas for Miss Marple, so often considered to be a “harmless old lady”; Jane Marple made her detection début in 1930’s *The Murder at the Vicarage*.



returning to the TARDIS, telling Donna and Agatha, “I’m just gonna analyse the venom, in my... handy portable police hut. I would invite you in, Agatha, but... bit of a squeeze.” “Has he got room in there?” asked Agatha behind him, to which Donna explained, “He’s very thin.” “And I’m useless,” continued the upset writer.

“The man holds all the power. Yet again.” After Donna told Agatha all about Lance in the subsequent scene, Agatha told her: “Such a handsome man, my Archie. We got through a world war together. What do I do without him? Just churn out my empty puzzles, alone?” “No, just divorce him and move on!” advised the woman from the future. “Gracious!” exclaimed Agatha, “You say ‘divorce’ so casually, he’s my husband!” “You don’t need him! Look at your career!” insisted Donna as she told the writer how much her books were loved. “Looks like a clue!” Donna originally proclaimed as the thief’s tool kit was discovered.

When Donna frantically misunderstood the Doctor’s mime for ‘shock’ as *Mammy*, she asked, “*The Jazz Singer*? It’s not out yet, she’s never heard of it.” When the Doctor said he needed a shock, he told Donna, “Get the process working, shock me!” “Doctor!” called Donna, “It’s the Ood!” “Oh, you’re rubbish at this,” the Time Lord told her before being kissed. After saying he should detox more often, the Doctor said, “Thank you.” “Anchovy kiss,” observed Donna. “Lovely.” After this kitchen scene, a short scene of the gleeful Doctor banging the dinner gong in the hallway was cut. “What are you doing now?” asked Donna, hurrying up with Agatha. “It’s dinner time!” explained the Doctor.

At dinner, after the Doctor revealed he had peppered the soup, Donna exclaimed, “Oy! I’m drinking this too!” As the lights went out and the sinister buzz was heard, the Doctor originally asked, “But which one of them is it?” When Agatha later confronted Miss Redmond, she told her, “You’re a stranger in this house.” As Donna watched the cross-examination, the Doctor asked her, “You comfy, there?” “Oh, I’m loving it, keep going,” replied the Chiswick temp as she munched the grapes. Robina originally revealed that her real name was “Ada Mullins”. When Lady Eddison denied killing her housekeeper, Donna interrupted, “I’m running out of grapes here, hurry up.” After Golightly was revealed as the killer, Agatha explained, “But the motive was still so very human. This house, the title, and the Firestone itself ... You came here to claim that birthright. And to take revenge on those who’d abandoned you.”

After the Doctor and Donna followed Agatha out of the house, Donna asked the Time Lord of the pursuing Vespiform, “How you gonna stop it?” “Working on that!” said the Doctor as a banging on

Right:

What secret is Colonel Hugh Curbishley hiding?



the front door was heard. “But how d’you kill a wasp?” asked Donna. “Rolled-up newspaper?” offered the Doctor, “Giant rolled-up newspaper?” “Brilliant,” retorted Donna, “yeah, let’s go to the giant newsagents!” The drowning of the Vespiform being just like its father was a dubbed addition. As the Doctor assured Donna that the Eddison family would not speak of it, he added, “And the staff would remain faithful, for the rest of their lives.” The deleted framing sequence began with Donna at the Harrogate hotel saying, “I dunno. If only we had a time machine...”

Old Agatha

The final scene returned to 1976 as the nurse announced to the old lady, “Mrs Christie. Visitors for you.” “Ohh, not now please, no...” said the aged writer as the Doctor and Donna walked up, smiling, and the nurse discreetly withdrew. “Who are...?” old Agatha began to ask before saying, “Wait... I know you.” “The Doctor,” said the Time Lord. “And Miss Donna Noble,” added his plucky young assistant. “Oh! I remember!” said Agatha, “You look the same! You’re the same, you’re exactly the same...” “And so are you,” assured Donna. “Oh, it’s coming back – the wasp, the harlequin – oh, Miss Marple! I lost a day of my life,” said the old lady, “But I lost the pain and bitterness too, I got on with my life, I lived! I never knew why. But it was you.” “I thought you might like to see this,” said the Doctor, handing her the Fontana copy of *Death in the Clouds*. “New edition,” observed the elderly Agatha on seeing the giant wasp on the cover, “Oh. It sent a shiver down my spine – the wasp.” “And look...” said the Doctor, opening the copyright page for her to read. “Facsimilie edition... published in the year five billion,” read the old lady. “I don’t care



if it’s literature or not,” said Donna, “people *never* stop reading them. Agatha, you’re the bestselling novelist of all time.” “Everyone loves a mystery. And nobody – ever – tells them better,” he said, as the story faded out with him telling Agatha, “And here’s the final story. *Your* story. It begins with a Lady, a Colonel, a vicar, a house full of secrets, and a body in the library...”

“Although it was a lovely sequence, it just seemed unnecessary,” commented Graeme Harper in the podcast commentary of the decision to omit all the 1976 material. The deletion of the framing scenes meant that a new concluding scene was needed, and this was written to feature the two regular cast members on the standing set. In the new script, the Doctor revealed he had a storage trunk in the TARDIS (akin to the one seen in various stories from *The Power of the Daleks* [1966 – see Volume 9]); this also contained a Cyberman chest

Above:
Looking
for clues.

Connections: There’s nothin’ like a Dame

► The Doctor refers to Agatha – prematurely – as “Dame Agatha”, an honour not announced until New Year’s Day 1971.



Above:
A young Lady
Eddison is
given the
Firestone.

plate and the crystal ball containing the Carrionites from *The Shakespeare Code*. The sequence ended with the pair heading for a destination unknown. This was recorded on a pick-up day on Friday 16 November, with Graeme Harper working from 8am at Upper Boat with Tate on a shot of Donna at the locked room window with the magnifying glass, and then being joined by Tennant to record the new TARDIS scene before pick-ups on the Ood story continued.

CGI Vespiform

The main CGI work for The Mill was on the Vespiform which was developed by Sam Lucas over six weeks and incorporated the prosthetic sting made by the art department; other effects included the establishing shot of Delhi. The episode was completed by early December, with a final cut viewed by the production team on Thursday 13 December. In addition to Murray Gold's score, various pieces of library music were used on the soundtrack. The pre-credit sequence featured *Lucky Liza*, a piece written by Jan Stoeckart under the pen-name 'Jack Trombey' from the DeWolfe music library CD *Popular Styles of*

the 1920s and 1930s. The tune which ended as Donna emerged from the TARDIS in her new garb was a recording of *Cryin' All Day*, a 1927 piece by Frankie Trumbauer and Chauncey Morehouse performed by Frankie and the legendary Bix Beiderbecke in October 1927. The music at the garden party was a 1931 recording of *Twentieth Century Blues* – from Noel Coward's 1931 play *Cavalcade* – which was performed by Al Bowlly with Ray Noble and the New Mayfair Novelty Orchestra. As Agatha started to talk to the guests, the 1930 song *Confessin' That I Love You* written by Doc Daugherty, Al J Neiburg and Ellis Reynolds was heard. The flashbacks tended to open and close with a harp glissando from the KPM music library. As Roger met up with Davenport, the music was Ray Noble's 1933 song *Love Is the Sweetest Thing*, also performed by Al Bowlly, while the young Lady Eddison and Christopher danced to the Paul Lewis composition *Palm Court Waltz* from the DeWolfe CD *Victorian and Edwardian Moments*. The vision of the can-can in the Colonel's memory comprised images from *Conspiracy*, an episode of *Suez: A Very British Crisis* (broadcast Monday 23 October 2006) and a recording of the music from the Carlin Music Library. 

Publicity

► The *Radio Times* feature for the week of broadcast was *Who-Dunnit?*, where Nick Griffiths talked to Felicity Kendal and Gareth Roberts. The show was again a 'Pick of the Day' from Alison Graham, who said the episode was 'a lot of fun' and that she enjoyed picking up on the authentic Christie titles hidden in the dialogue.

► The *Unicorn and the Wasp* was promoted by an item from the *Daily Mirror* on Friday 16 May, which mentioned Donna kissing the Doctor, but mainly focused on David Tennant's suggestion of Fenella Woolgar as the episode's guest star. "When I first read the script I thought it was brilliant," said Woolgar. "It was an incredibly clever way of dealing with the missing week in Agatha



WHO-DUNNIT?

There's a classic murder mystery when the Doctor and Donna meet crime writer Agatha Christie... and this one has a real sting in the tale

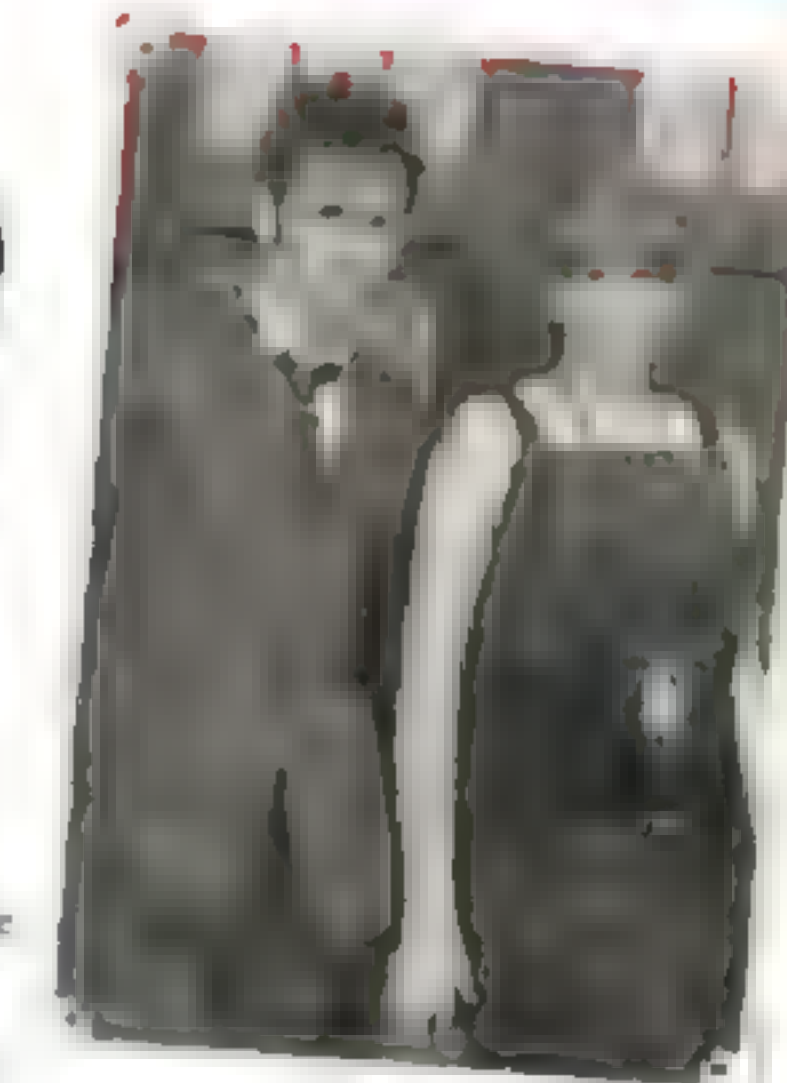
When *Radio Times* calls Felicity Kendal for our interview, it's almost perfect that the former star of *The Good Life* and *Rosemary & Thorne* is "in the middle of a garden in the country. And we've had blood, but there you go."

So we book up an hour later, once Kendal has returned to London, where she's starring in Neil Coward's *The Verger*, in the West End's Apollo Theatre until 7 June. That day and her *Doctor Who* story, *The*

Unicorn and the Wasp, are both set in the 1930s. Any similarities, then? "They're both really written the dialogue in both is lovely and funny, and witty and real - but the stories couldn't be less similar, and that's probably on purpose because one doesn't do the same thing twice," Kendal replies.

Admittedly, Gareth Roberts's *Wasp* tale does involve, as the title suggests, a unicorn and a wasp (a giant one) as well as upper-class ladies and gentlemen embroiled in a murder

mystery attended by the queen of crime fiction herself, Agatha Christie. Kendal plays Lady Clementine Edison, host to Christie (Fenella Woolgar) and a cast of suspects that includes - as well it should - a vicar. "She's a romantic woman with not a great deal of brains," Kendal explains of Lady Edison. "She's rather of her period, very much a country lady. And she's a bit mysterious. She has a slight penchant for insects. And she likes a apple, but that's because her life hasn't turned out the way she wanted it to."



Speaking post didn't (sic) Kendal ("I automatically speak very straight English, so I don't think I have a problem with pronunciation") and neither did acting to "nothing" when required to face a giant wasp, which would be added by computer later (we overleaf). "If they say, 'This is what you have to imagine,' you tend to

Who's who

Gareth Roberts, the writer of this week's episode, gives us a guide to the house guests

► **ROSEMARY REDMOND** (Felicity Jones) "Rosemary is the bit of the social season, everything's absolutely spinning for her. But what's she hiding in her handbag?"

► **HUGH FORBES-CURBISHLEY** (Christopher Benjamin) "The husband of Lady Edison, confined to a wheelchair. What is he doing over in the study?"

LADY CLEMENTINE EDISON (Felicity Kendal) "The formidable head of the house and host of the party that will end in murder. One of Agatha's biggest fans. But why has she kept one room locked?"

► **REVEREND GODFREY** (Tom Goodman-Hill) "The vicar of the local parish, the Rev Godfrey is weak and mild. But is he tougher than he looks?"



Christie's life. I think it's got all the fun of a whodunnit. But it's also got all of the classic *Doctor Who* essentials."

► Friday 16 May saw Channel 4's first broadcast of David Tennant's edition of *Derren Brown: Trick or Treat*. Also that morning, Eamonn Holmes' show on BBC Radio 5 Live had seen its host praising the current series of *Doctor Who*... but at the same time branding the show as 'boring' during the 1980s. Colin Baker, who had played the Doctor from 1984 to 1986, was quick to phone in and genially complain, with those in the BBC studio being forced to admit, "We love *Doctor Who*."

Above: *Who-Dunnit* was *Radio Times*' feature about *The Unicorn and the Wasp*.

Left: One of Agatha's murder mystery plots comes to life before her eyes.

Broadcast

► *The Unicorn and the Wasp* was scheduled at 7pm on Saturday 17 May, which placed it against ITV1's *All Star Mr & Mrs*; *Doctor Who* won the slot by over two and a half million viewers.

► After the episode, BBC One Cymru viewers saw a special trailer recorded by David Tennant on Saturday 3 May in which the actor introduced aspects of Welsh life that benefited from BBC Cymru, emphasising, "There's a lot going on."

Below:
Hostess with
the mostest.



► *Nemesis*, the corresponding edition of *Doctor Who Confidential*, ran at 7.45pm to 8.30pm on BBC Three, after which BBC Four had scheduled a repeat of the 2004 docu-drama *Agatha Christie: a Life in Pictures* – with featured *Doctor Who* writer/actor Mark Gatiss – from 8.30pm.

► Sunday 18 May saw a repeat of the episode on BBC Three at 8pm (seen by 821,000 viewers and ranking the channel's sixth most-watched show of the week), followed by the *Cut Down* edition of *Nemesis* from 8.45pm to 9pm, the commentary from Graeme Harper, Gareth Roberts and Tom Goodman-Hill on BBC7 at midnight, and then another airing of the *Cut Down* documentary at 4.10am. The usual Friday repeat of the episode and *Cut Down* was scheduled for 9pm to 10pm (with the episode attracting 636,000 viewers), with the truncated support programme again aired at 4.40am.

► "Visiting Agatha Christie has been on my wish-list for ages now," declared Russell T Davies, "and for the Doctor, it's a real meeting of minds." Although he always loved working on *Doctor Who*, Graeme Harper concluded the podcast by commenting, "This is one of the happiest episodes I've ever done. Absolutely a joy. It had such a lovely company."

Broadcast

“VISITING AGATHA CHRISTIE HAS BEEN
ON MY WISH-LIST FOR AGES NOW,”
DECLARED RUSSELL T DAVIES.’

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Unicorn and the Wasp	Saturday 17 May 2008	7.00pm-7.45pm	BBC One	44'43"	8.41M (7th)	86

Merchandise

Far right:
Character
Options'
Vespiform
figurine.

The *Unicorn and the Wasp* was first released on BBC DVD with *Doctor Who Series 4 Volume 2* in July 2008 and then as part of *The Complete Fourth Series* box set in November that year.

The extras in this set included an audio commentary by Felicity Kendal and Fenella

Right:
Behind the
scenes on the
DVD extras.



Woolgar, trailers for both the episodes and the second half of the 2008 series, deleted scenes and a *Cut Down* version of *Nemesis*. *The Unicorn and the Wasp* featured in the *Doctor Who: The Complete Series 1-4* DVD box set in October 2009 and as part of the *Doctor Who: Complete Series 1-7* Blu-ray box set in November 2013. The episode was later reissued on DVD in August 2014 and Blu-ray in August 2015 as part of new editions of *The Complete Fourth Series*. The episode was released with issue 25 on the *Doctor Who – DVD Files* published by GE Fabbri in December 2009.

Doctor Who: Original Television Soundtrack: Series 4 was released by Silva Screen in November 2008. This CD included the track *The Unicorn and the Wasp*.

Character Options' 5" 2008 series action figures of Donna Noble, the Pyrovile Priestess, the High Priestess, the Adipose, Ood Sigma, a Natural Ood, Sontaran Commander Skorr, Sontaran General Staal, a Hath, River Song, the Vashta Nerada, Davros and the Supreme Dalek were all reissued in January 2009 as variants which came with part of a model to build a Vespiform. ■

Cast and credits

CAST

David Tennant The Doctor
Catherine Tate Donna Noble
 with
Fenella Woolgar Agatha Christie
Felicity Kendal Lady Eddison
Tom Goodman-Hill Reverend Golightly
Christopher Benjamin Colonel Hugh
Felicity Jones Robina Redmond
Adam Rayner Roger Curbishley
David Quilter Greeves
Daniel King Davenport
Ian Barritt Professor Peach
Leena Dhingra Miss Chandrakala
Charlotte Eaton Mrs Hart
Daphne Oxenford Old Agatha¹
Natalie Barrett Nurse¹

¹ Uncredited as omitted from final edit

UNCREDITED

Richard Beavis, James Mustoe, Simon M Thomas, Sandy McDonald, Andrew Bullivant Footmen
Charlotte Ellis, Samantha Hunt Kitchen Maids
Hayley Selway Young Lady Eddison
Sukhi Kaur Young Miss Chandrakala
Damien Mantoulan Christopher
Sam Williams, Simon Bradley Waltzing Boys
Sarah Louise Coates, Jade Harris Cupit Waltzing Girls
Mark Soffe Captain
Alwyn Scott Lieutenant
Varinder Kumar Verma Servant
Robert Price, Stephen Barrett Rough Lads
Stephen Bracken-Keogh, Nicholas Wilkes, Paul Ganney, Neil Grey, Nick Lupton, Daryl Adcock, Jane S.R. Kyte-Hunt, Wendi Sheard, Nina Kitt, Clare Hilda, Lauren Bracewell, Nicole Clark ADR Crowd

CREDITS

Written by Gareth Roberts
 Produced by Susie Liggat
 Directed by Graeme Harper
 1st Assistant Director: Gareth Williams
 [uncredited: Simon Morris]
 2nd Assistant Director: Jennie Fava
 [uncredited: Guy de Glanville]
 3rd Assistant Director: Sarah Davies
 [uncredited: Lowri Denman]
 Location Manager: Jonathon Allott
 Unit Manager: Rhys Griffiths
 Production Co-ordinator: Jess van Niekerk
 Asst Production Co-ordinator: Debi Griffiths
 Production Secretary: Kevin Myers
 Drivers: Wayne Humphreys, Darren Lean
 [uncredited: Kevin Kearns, Graham Huxtable, Dragon Taxis, Greg Jolly, Phil Cabbage, Jim King]

Left:

"Agatha Christie. I was just talking about you the other day. I said, 'I bet she's brilliant.'"



THE UNICORN AND THE W



Above:
David Tennant
on set with his
father, Sandy
McDonald.

Contracts Assistant: Beth Britton
[uncredited: Kath Blackman]
Continuity: Sheila Johnston
Script Editor: Lindsey Alford
Camera Operator: Steven Hall
[uncredited: Roger Pearce]
Focus Pullers: Steve Rees, Duncan Fowlie
[uncredited: Penny Shipton]
Camera Assistants: Jon Vidgen, Tom Hartley
[uncredited: Sarah Pratt, Adam Lincoln]
Grip: John Robinson [uncredited: Ron Nichols]
Boom Operators: Jeff Welch, Bryn Thomas
Gaffer: Mark Hutchings
Best Boy: Peter Chester
Stunt Co-ordinator: Abbi Collins
Chief Sup Art Director: Stephen Nicholas
Art Dept Production Manager: Jonathan Allison
Supervising Art Director: Arwel Wyn Jones
Associate Designer: James North
Art Dept Co-ordinator: Anna Coote
Set Decorator: David Morison
Props Buyer: Christina Tom

Standby Art Director: Ciaran Thompson
Design Assistant: Peter McKinstry
[uncredited: Sarah Payne, Al Roberts]
Storyboard Artist: Shaun Williams
Standby Props: Phill Shellard, Nick Murray
Standby Carpenter: Will Pope [uncredited: Alan Dix]
Standby Painter: Ellen Woods
Standby Rigger: Keith Freeman
Property Master: Paul Aitken
[uncredited: Phil Lyons]
Senior Props Maker: Barry Jones
Props Maker: Jon Grundon
[uncredited: Penny Howarth, Nick Robatto]
Practical Electrician: Albert James
Construction Manager: Matthew Hywel-Davies
Construction Chargehand: Scott Fisher
Graphics: BBC Wales Graphics
Costume Supervisor: Lindsay Bonaccorsi
Asst Costume Designer: Rose Goodhart
Costume Assistants: Barbara Harrington,
Louise Martin [uncredited: Andi Mears,
Gemma Evans]

Make-up Artists: Pam Mullins, Steve Smith,
John Munro [uncredited: Cathy Davies]
Casting Associate: Andy Brierley
VFX Editor: Ceres Doyle
Assistant Editor: Carmen Roberts
Post Production Supervisors: Chris Blatchford,
Samantha Hall
Post Prod Co-ordinator: Marie Brown
SFX Co-ordinator: Ben Ashmore
SFX Supervisor: Paul Kelly
Online Editors: Matthew Clarke, Mark Bright
Colourist: Mick Vincent
3D Artists: Nicolas Hernandez, Jean Claude
Deguara, Neil Roche, Sam Lucas
2D Artists: Russell Horth, Sara Bennett,
Arianna Lago, James Moxon, Julie Nixon,
Murray Barber
VFX Co-ordinators: Jenna Powell, Rebecca Johnson
VFX Production Assistant: Marianne Paton
On Set VFX Supervisor: Tim Barter
Dubbing Mixer: Tim Ricketts
Supervising Sound Editor: Paul McFadden
Sound FX Editor: Paul Jefferies
Foley Editor: Kelly-Marie Angell

Finance Manager: Chris Rogers
With thanks to the
BBC National Orchestra of Wales
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Production Accountant: Oliver Ager
Sound Recordist: Julian Howarth
Costume Designer: Louise Page
Make-Up Designer: Barbara Southcott
Music: Murray Gold
Visual Effects: The Mill
Visual FX Producers: Will Cohen, Marie Jones
Visual FX Supervisor: Dave Houghton
Special Effects: Any Effects
Editor: Will Oswald
Production Manager: Debbi Slater
Production Designer: Edward Thomas
Director of Photography: Rory Taylor
Executive Producers: Phil Collinson,
Russell T Davies, Julie Gardner
BBC Wales
bbc.co.uk/doctorwho
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Left:
A camera crew
invades Hugh
Curbishley's
office.

Profile

FELICITY KENDAL

Lady Eddison

Born Felicity Anne Bragg on 25 September 1946 and raised in Olton, Warwickshire, her mother was actress Laura Liddell. Father, actor-manager Geoffrey Kendal, born Geoffrey Bragg, took his stage name from his Cumbrian hometown.

Felicity's first stage appearance came at nine months, as a changeling in *A Midsummer Night's Dream*. She and elder sister Jennifer joined her parents' touring company Shakespeareana; when Felicity was seven, they went to India for a decade. Felicity's first major role was as Macduff's son, aged nine. The family's story was dramatised by Ismail Merchant and James Ivory as movie *Shakespeare Wallah* (1965), starring Felicity. Winning her a London Critics' Award, she left India for a career back home.

She made her TV début in *Love Story* entry *Another Name from Nowhere* (aired 4 July

1966). Subsequent TV plays included *Love Story: A Toy Soldier* (1966), opposite John Gielgud in *The Wednesday Play: The Mayfly and the Frog* (1966), *Gone, and Never Called Me Mother* (1967), *Trapped: Death Died on Wednesday* (1967), *Thirty-Minute Theatre: Come Death* (1967) and Strindberg's *Easter* (1968), plus serials *The Tenant of Wildfell Hall* (1968/9) and *The Woodlanders* (1970).

Popular TV guest roles came in *Man in a Suitcase* (1968) and *Jason King* (1972), and she starred in costume dramas *Dolly* (1973) and *Edward the Seventh* (1975).

In Rep at Leicester in 1967 she met actor Drewe Henley and they married in 1968, though the partnership foundered by 1979. Son Charley later became a movie special effects supervisor.

Her West End début was in *Minor Murder* (1967, Savoy). Further theatre included *Back to Methuselah* (1969, Old Vic/National Theatre), *A Midsummer Night's Dream* (1970, Regents Park) and *Kean* (1971, Globe).

After starring with Penelope Keith in *The Norman Conquests* (1974, Globe/Greenwich), both actresses were cast in successful sitcom *The Good Life* (1975-8). Playing Barbara Good made Kendal a household name.

Meanwhile she appeared in TV plays *Now is Too Late* (1976), *Murder: A Variety of Passion* (1976) and *The Marriage Counsellor* (1978), costume dramas *Wings of Song* (1978), *Clouds of Glory* (1978) and *Home and Beauty* (1978), and Ken Russell movie *Valentino* (1977).

The Good Life made her a TV personality; she guested on *Call My Bluff* (1976) and judged a 1977 *Nationwide* cooking competition, while her *Desert Island Discs* aired in 1978. In 1981 she was judged Rear of the Year, awarded Head of the Year by British hairdressers, and released exercise LP *Shape Up and Dance*. She starred in *Solo* (1981/2) and in *The Mistress* (1985/7).

Further theatre saw *Clouds* (1978, Criterion/Duke of York's) win her a Variety

Below:
Felicity Kendal
with Richard
Briers in *The
Good Life*.



Club Best Actress award. She was in a BBC production of *Twelfth Night* (1980), joined the National Theatre for Peter Hall's famed *Amadeus* (1979/80) and starred in *Othello* (1980). Her director for *The Second Mrs Tanqueray* (1981) was Michael Rudman – they married in 1983 and had son Jacob in 1988.

She starred in playwright Tom Stoppard's *On the Razzle* (1981/2, National; televised 1983), *The Real Thing* (1982/3, Strand), *Jumpers* (1985, Aldwych) and *Hapwood* (1988, Aldwych). Kendal left her husband for Stoppard in 1990, making further appearances in his *Arcadia* (1992/3, National) and *Indian Ink* (1994/5, Aldwych).

TV that decade included *The Camomile Lawn* (1992) and *Honey for Tea* (1994). Further stage work included *Tartuffe* (1991, Playhouse), *An Absolute Turkey* (1993/4, Globe), *The Seagull* (1997, Old Vic), *Waste* (1997, Old Vic), *Happy Days* (2003, Arts Theatre), *Amy's View* (2006, Garrick) and *The Vortex* (2008, Apollo). Reconciled with Michael Rudman in 1999, he directed her in *Fallen Angels* (2000/1, Apollo) and *Mrs Warren's Profession* (2009/10, Comedy Theatre). Other stage appearances were *Relatively Speaking* (2013, Wyndham's), *Hay Fever* (2015, Duke of York's), *A Room with a View* (2016 tour) and a production of *Lettice and Lovage* (2017, Menier Chocolate Factory).

Twenty-first-century TV appearances included *Rosemary and Thyme* (2003-6), *Strictly Come Dancing* in 2010, and *Inside No 9* (2017).

Autobiography *White Cargo* (1998) was serialised by Radio 4 and she was profiled in TV documentaries *A Passage from India* (2001) and *Life Stories* (2012).

She settled in Chelsea and was awarded a CBE in 1995. ■



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